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LONDON, SATURDAY, MARCH 28, 1846.

REVIEWS

A History of Greece. By George Grote, Esq. Vols. I. and II. Murray.

Mr. Grote exhibits a rare union of imaginative power with logical acuteness; no one has a keener relish for the poetry of a legend, and no one more coolly traces the influence of the legend itself on the details of active life. Grecian history is a theme so peculiarly suited to such a mental constitution, that, often as the path has been trodden, we feel as we read that the exploration of the country had not been previously completed, and that the new guide is able to develop not only the beauties of the prospect, but the resources of the soil. Grecian civilization makes the nearest approach to spontaneous development of any system of civilization that has a place in the world's records; poetry passed into philosophy and legend into history with little or no aid from external appliances or imported elements of knowledge. In Hellenic life tradition was ever mingled with reality, and fact had a basis in fiction; the life of the people was one great idealism, and its material existence was always subordinate to its mental conceptions. A logician writing the history of such a race, perplexed by its incongruities, would seek refuge in scepticism; a poet, dazzled by its fanciful colouring, would be seduced into credulity. Mr. Grote, recognizing in national belief the most important element of national life, has commenced his task by examining the mythical period of Grecian history—if, indeed, that can be called history where scarce a fact can be definitely ascertained,—not to ascertain how much of truth may be gleaned out of each legend, but to show how the influence of a belief in the legend operated in the production of ascertained events. Gods, heroes and men mark the successive stages of Hellenic development; but the one series passes so imperceptibly into the other, that we can easily understand how the popular mind found no resting-place where doubt could fix its leverage; the gods were so near heroes and the heroes so near men, that the point of transition escaped notice. This peculiarity is ably elucidated and traced to some of its results by our author:—

“Both the Christian and the Mahomedan religions have begun during the historical age, have been propagated from one common centre, and have been erected upon the ruins of a different pre-existing faith. With none of these particulars did Grecian Paganism correspond. It took rise in an age of imagination and feeling simply, without the restraints, as well as without the aid, of writing or records, of history or philosophy: it was, as a general rule, the spontaneous product of many separate tribes and localities, imitation and propagation operating as subordinate causes; it was moreover a primordial faith, so far as our means of information enable us to discover. These considerations explain to us two facts in the history of the early Pagan mind; first, the divine mythos, the matter of their religion, constituted also the matter of their earliest history; next, these mythos harmonised with each other only in their general types, but differed incurably in respect of particular incidents. The poet who sang a new adventure of Apollo, the trace of which he might have heard in some remote locality, would take care that it should be agreeable to the general conceptions which his hearers entertained respecting the god. He would not ascribe the cestus or amorous influences to Athênê, nor armed interference and the agis to Aphroditê; but, provided he maintained this general keeping, he might indulge his fancy without restraint in the particular events of the story. The feelings and faith of his hearers went along with him, and there were no critical scruples to hold them back: to scrutinize the alleged proceedings of the Gods was repulsive, and to disbelieve them impious. And thus these divine

mythes, though they had their root simply in religious feelings, and though they presented great discrepancies of fact, served nevertheless as primitive matter of history to an early Greek: they were the only narratives, at once publicly accredited and interesting, which he possessed. To them were aggregated the heroic mythos (to which we shall proceed presently)—indeed the two are inseparably blended, gods, heroes and men almost always appearing in the same picture,—analogous both in their structure and their genesis, and differing chiefly in the circumstance that they sprang from the type of a hero instead of from that of a god.”

The religion of the Greeks was identified with what they believed to be their early history. Criticism never disturbed their faith in their ancient traditions, and it never occurred to them that there were such things as laws of historical evidence. Their belief was imaginative, not reasoning, estimated more by the gratification it afforded them than the proofs on which it rested. The foundations for a Greek's religious belief were as weak as could well be imagined; but then that belief was so intertwined with all the other elements of his individual and social existence, that the interlacing of the branches amply compensated for the insecure hold of the root:—

“In the retrospective faith of a Greek, the ideas of worship and ancestry coalesced: every association of men, large or small, in whom there existed a feeling of present union, traced back that union to some common initial progenitor, and that progenitor, again, was either the common god whom they worshipped, or some semi-divine being closely allied to him. What the feelings of the community require is, a continuous pedigree to connect them with this respected source of existence, beyond which they do not think of looking back. A series of names, placed in filiation or fraternity, together with a certain number of family or personal adventures ascribed to some of the individuals among them, constitute the ante-historical past through which the Greek looks back to his gods. The names of this genealogy are, to a great degree, gentile or local names familiar to the people,—rivers, mountains, springs, lakes, villages, demes, &c.,—embodied as persons, and introduced as acting or suffering: they are moreover called kings or chiefs, but the existence of a body of subjects surrounding them is tacitly implied rather than distinctly set forth; for their personal exploits or family proceedings constitute for the most part the whole matter of narrative. And thus the genealogy was made to satisfy at once the appetite of the Greeks for romantic adventure, and their demand for an unbroken line of filiation between themselves and the gods. The eponymous personage, from whom the community derive their name, is sometimes the begotten son of the local god, sometimes an autochthonous man sprung from the earth, which is indeed itself divinized.”

Mr. Grote treats the heroic legends of Greece as mere mythical narratives, in which it is impossible to ascertain any definite vestiges of historical fact. He illustrates the strong hold which some of the most evidently fabulous of those legends had taken of the public mind, by quoting Arrian's refutation of the existence of Amazons in the days of Alexander, while he strenuously contends for the reality of their wars with Hercules and Theseus. On this Mr. Grote remarks:—

“There cannot be a more striking evidence of the indelible force with which these ancient legends were worked into the national faith and feelings of the Greeks, than these remarks of a judicious historian upon the fable of the Amazons. Probably if any plausible mode of rationalising it, and of transforming it into a quasi-political event, had been offered to Arrian, he would have been better pleased to adopt such a middle term, and would have rested comfortably in the supposition that he believed the legend in its true meaning, while his less inquiring countrymen were imposed upon by the exaggerations of poets. But as the story was presented to him plain and unvarnished, either for acceptance or rejection, his

feelings as a patriot and a religious man prevented him from applying to the past such tests of credibility as his untrammelled reason acknowledged to be paramount in regard to the present. When we see moreover how much his belief was strengthened, and all tendency to scepticism shut out, by the familiarity of his eye and memory with sculptured or painted Amazons, we may calculate the irresistible force of this sensible demonstration on the convictions of the unlettered public, at once more deeply retentive of passive impressions, and unaccustomed to the countervailing habit of rational investigation into evidence. Had the march of an army of warlike women, from the Thermôdon or the Tanais into the heart of Attica, been recounted to Arrian as an incident belonging to the time of Alexander the Great, he would have rejected it no less emphatically than Strabô; but cast back as it was into an undefined past, it took rank among the hallowed traditions of divine or heroic antiquity,—gratifying to extol by rhetoric, but repulsive to scrutinise in argument.”

The mythical history and literature of Greece is everywhere pervaded by the personification of the powers and attributes of nature; and it differs from all other mythologies in investing these personifications with exclusively human forms and propensities:—

“That which to us is interesting as the mere creation of an exuberant fancy, was to the Greek genuine and venerated reality. The earth and the solid heaven (Gaia and Uranus) were both conceived and spoken of by him as endowed with appetite, feeling, sex, and most of the various attributes of humanity: instead of a sun such as we now see, subject to astronomical laws, and forming the centre of a system the changes of which we can ascertain and foreknow, he saw the great god Hêlios, mounting his chariot in the morning in the east, reaching at midday the height of the solid heaven, and arriving in the evening at the western horizon, with horses fatigued and desirous of repose. Hêlios had favourite spots wherein his beautiful cattle grazed, he took pleasure in contemplating them during the course of his journey, and was sorely displeased if any man slew or injured them: he had moreover sons and daughters on earth, and as his all-seeing eye penetrated everywhere, he was sometimes in a situation to reveal secrets even to the gods themselves, while on other occasions he was constrained to turn aside in order to avoid contemplating scenes of abomination. To us these now appear puerile, though pleasing fancies, but to an Homeric Greek they seemed perfectly natural and plausible. In his view, the description of the sun, as given in a modern astronomical treatise, would have appeared not merely absurd, but repulsive and impious: even in later times, when the positive spirit of inquiry had made considerable progress, Anaxagoras and other astronomers incurred the charge of blasphemy for dispersonifying Hêlios, and trying to assign invariable laws to the solar phenomena. Personifying fiction was in this way blended by the Homeric Greeks with their conception of the physical phenomena before them, not simply in the way of poetical ornament, but as a genuine portion of their every-day belief.”

The transition from this poetic system to a more correct observation of nature and a more formal record of events cannot now be traced in all the stages of its progress, but we are able to discover some of the causes which led to the change:—

“The foremost and most general of all is, the expansive force of Grecian intellect itself,—a quality in which this remarkable people stand distinguished from all their neighbours and contemporaries. Most, if not all nations have had mythos, but no nation except the Greeks have imparted to them immortal charm and universal interest; and the same mental capacities, which raised the great men of the poetic age to this exalted level, also pushed forward their successors to outgrow the early faith in which the mythos had been generated and acceded. One great mark, as well as means, of such intellectual expansion, was the habit of attending to, recording and combining positive and present facts, both domestic and foreign. In the genuine Grecian epic, the theme was an unknown and aoristic past; but even as early as the Works and Days of Hesiod, the present begins

to figure: the man who tills the earth appears in his own solitary nakedness, apart from gods and heroes—bound indeed by serious obligations to the gods, but contending against many difficulties which are not to be removed by simple reliance on their help. The poet denounces his age in the strongest terms as miserable, degraded and profligate, and looks back with reverential envy to the extinct heroic races who fought at Troy and Thèbes: yet bad as the present time is, the Muse condescends to look at it along with him, and to prescribe rules for human life. Provided a man be industrious, frugal, provident, just and friendly in his dealings, the gods will recompense him with affluence and security: in holding out such promise, the Muse does not disdain to cast herself into the most homely details of present existence and to give advice thoroughly practical and calculating. Men whose minds were full of the heroes of Homer, called Hesiod in contempt the poet of the Helots: the contrast between the two is certainly a remarkable proof of the tendency of Greek poetry towards the present and the positive."

But though legendary Greece affords no materials for history or chronology, it furnishes a very full delineation of a state of society which doubtless had real existence.

"The society depicted in the old Greek poems is loose and unsettled, presenting very little of legal restraint, and still less of legal protection, but concentrating such political power as does exist in the hands of a legitimate hereditary king, whose ascendancy over the other chiefs is more or less complete according to his personal force and character: whether that ascendancy be greater or less however, the mass of the people is in either case politically passive and of little account. Though the Grecian freeman of the heroic age is above the degraded level of the Gallic *plebs* as described by Cæsar, he is far from rivaling the fierce independence and sense of dignity combined with individual force, which characterise the Germanic tribes before their establishment in the Roman empire; still less does his condition, or the society in which he moves, correspond to those pleasing dreams of spontaneous rectitude and innocence in which Tacitus and Seneca indulge with regard to primitive man. The state of moral and social feeling, prevalent in legendary Greece, exhibits a scene in harmony with the rudimentary political fabric just described. Throughout the long stream of legendary narrative on which the Greeks looked back as their past history, the larger social motives hardly ever come into play: either individual valour and cruelty, or the personal attachments and quarrels of relatives and war-companions, or the feuds of private enemies, are ever before us. There is no sense of obligation then existing, between man and man as such, and very little between each man and the entire community of which he is a member; such sentiments are neither operative in the real world, nor present to the imaginations of the poets."

From the examination of the legendary history of Greece, Mr. Grote passes to a consideration of the poetic records from which we chiefly derive our knowledge of that period of Hellenic existence, the Homeric and Hesiodic poems. Of the many questions which scepticism and ingenuity have raised respecting these productions both in ancient and modern times, the two which are recognized as most interesting are the personality of Homer and the unity of the *Iliad*. Mr. Grote regards Homer as merely the eponymous progenitor of the Homeric *gens* of Chios, where Homeridae certainly existed as a sept, or a fraternity, down to the period of authentic history. There can be no doubt that the collection, called the Homeric poems, as we possess it now, could not have been produced by the same person; the differences in feeling, in style, in religious allusion, and even in language, are characteristic, not only of different individuals, but of different periods of national development. Chronology, however, does not exist for a mythic personage, and if Homer were the eponymic hero of a poetic fraternity, it is easy to understand how he came to father the productions of different centuries:—

"Homer is no individual man, but the divine or heroic father (the ideas of worship and ancestry coalescing, as they constantly did in the Grecian mind) of the gentle Homèrids, and he is the author of the Thebais, the Epigoni, the Cyprian Verses, the Proems or Hymns, and other poems, in the same sense in which he is the author of the *Iliad* and *Odyssey*—assuming that these various compositions emanate, as perhaps they may, from different individuals numbered among the Homèrids. But this disallowance of the historical personality of Homer is quite distinct from the question, with which it has been often confounded, whether the *Iliad* and *Odyssey* are originally entire poems, and whether by one author or otherwise. To us, the name of Homer means these two poems, and little else: we desire to know as much as can be learnt respecting their date, their original composition, their preservation, and their mode of communication to the public. All these questions are more or less complicated one with the other."

The personal identity of Homer is indeed a very different question from the unity of the *Iliad* or the *Odyssey*, and, however determined, would not help to decide whether these great poems were or were not written by the same person. Into these questions, and the collateral inquiries which they involve, Mr. Grote enters with a zeal and enthusiasm which give greater interest to the discussions than their inherent merits would command. While we differ from him in believing that the practice of writing in Greece has a much earlier date than that which he has assigned it, we agree in believing that these poems were published by recitation:—

"Even those who maintain that the *Iliad* and *Odyssey* were preserved by means of writing, seldom contend that they were read. In appreciating the effect of the poems, we must always take account of this great difference between early Greece and our own times—between the congregation mustered at a solemn festival, stimulated by a community of sympathy, listening to a measured and musical recital from the lips of trained bards or rhapsodes, whose matter was supposed to have been inspired by the Muse—and the solitary reader with a manuscript before him; such manuscript being, down to a very late period in Greek literature, indifferently written, without division into parts and without marks of punctuation. As in the case of dramatic performances in all ages, so in that of the early Grecian epic—a very large proportion of its impressive effect was derived from the talent of the reciter and the force of the general accompaniments, and would have disappeared altogether in solitary reading. Originally, the bard sung his own epic narrative, commencing with a proemium or hymn to one of the gods: his profession was separate and special, like that of the carpenter, the leech, or the prophet: his manner and enunciation must have required particular training no less than his imaginative faculty. His character presents itself in the *Odyssey* as one highly esteemed; and in the *Iliad* even Achilles does not disdain to touch the lyre with his own hands, and to sing heroic deeds. Not only did the *Iliad* and *Odyssey*, and the poems embodied in the Epic Cycle, produce all their impression and gain all their renown by this process of oral delivery, but even the lyric and choric poets who succeeded them were known and felt in the same way by the general public, even after the full establishment of habits of reading among lettered men. While in the case of the epic, the recitation or singing had been extremely simple and the measure comparatively little diversified, with no other accompaniment than that of the four-stringed harp—all the variations superinduced upon the original hexameter, beginning with the pentameter and iambus, and proceeding step by step to the complicated strophes of Pindar and the tragic writers, still left the general effect of the poetry greatly dependent upon voice and accompaniments, and pointedly distinguished from mere solitary reading of the words. And in the dramatic poetry, the last in order of time, the declamation and gesture of the speaking actor alternated with the song and dance of the Chorus, and with the instruments of musicians, the whole being set off by

imposing visible decorations. Now both dramatic effect and song are familiar in modern times, so that every man knows the difference between reading the words and hearing them under the appropriate circumstances: but poetry, as such, is, and has now long been, so exclusively enjoyed by reading, that it requires an especial memento to bring us back to the time when the *Iliad* and *Odyssey* were addressed only to the ear and feelings of a promiscuous and sympathising multitude. Readers there were none, at least until the century preceding Solon and Peisistratus: from that time forward, they gradually increased both in number and influence; though doubtless small, even in the most literary period of Greece, as compared with modern European society. So far as the production of beautiful epic poetry was concerned, however, the select body of instructed readers furnished a less potent stimulus than the unlettered and listening crowd of the earlier periods. The poems of Chærilus and Antimachus, towards the close of the Peloponnesian war, though admired by erudite men, never acquired popularity; and the emperor Hadrian failed in his attempt to bring the latter poet into fashion at the expense of Homer."

In 'Percy's Relics' are two copies of 'Cherry Chace,' one taken from an older and one from a later recitation. The differences are chiefly in orthography and grammatical structure, but there are some variations of incident. Now the art of writing was infinitely more common in the time of the Plantagenets in England than it could possibly have been in Greece during the age of Solon; and hence there is a possibility, or rather a very strong probability, that the Homeric text underwent several variations before a standard edition was established. Scholars are well aware of the evidence by which it is shown that, in the original form of the Homeric poems, the Digamma was used as a recognized letter, though it has subsequently disappeared from the Greek alphabet; and they also know that the poetic force of many passages has been marred by the expulsive particles, introduced to supply the place of the obsolete consonant. Unity of poetic language, therefore, proves nothing; for we have not the language of the poet, and we cannot ascertain the changes to which that language has been subjected by successive reciters and editors.

Verbal alterations, however, prove nothing against the unity of the poem. Has it, then, unity of subject? What says the poet himself?—

Achilles' wrath, to Greece the direful spring
Of woes unnumber'd, Heavenly Goddess, sing.

But from the end of the first to the beginning of the ninth book we hear nothing of Achilles, and he is equally absent from view in the description of the fight at the ships, until the very close of the combat. Mr. Grote believes that a general history of the war was grafted on a special history of Achilles; or, in other words, that an Achilleis was extended into an *Iliad*; but it is with some hesitation that he assigns this extension to a Homeric fraternity, rather than an individual Homer. Interesting as these questions are to the scholar, the historian has only to deal with the unquestioned fact of the influence of these poems on the national mind of Greece, and that influence was distinctly marked in its religion, its arts, and its legislation.

Since the day that Boerhave described man as a plant, with his roots inside him, there has been an excessive power attributed to geographical position, climate, and natural productions, in fixing the destiny of nations. Now, not one of these circumstances has altered since Malak, writing for the Byzantine Court, described Britain as a city, built by Claudius Cæsar, on the borders of the Ocean; not one of them has altered from the date of the glory of Pericles to that of the imbecility of Otho. But there were special circumstances in the geography of Greece

which tend to produce the brotherhood of man.

"The code like in many duces two ter and his materially shut up the interior which continental col each fraction rest, so as to in assuring pass of Thes that of Kiti mountain the Isthm inferior num much great place, while Greeks from litically dis autonomy. repulsion, w to constitut rest, and to either amic reader, accus securities for tive system transport h smallest tow self-legislati habit and fa Italy, Sicily it stands ou —first, beca plication of seeing that and Amorgo munities; se first time in thinkers on whom the id as the indici thirdly, be finally the c intellectual lastly, beca did not prec between the with a const purposes, a and aesthetic multiplication trish a phan contrasted v poem more i elsewhere: a one it, in a insulating b their country that the sam that unborro they stand rejecting t agencies upon our knowled us that, heat land, moist with the grec over the con half for the ca, and the enough to i Nevertheless ing influence nom, at a t and no more may remark, oon mount them with g adventures; would apar sored from

which tended to localize its institutions, and to produce that contrast between pride in Hellenic brotherhood, and mutual jealousy between the members of the Hellenic family, which is obvious in every page of Grecian history:—

"The configuration of the Grecian territory, so like in many respects to that of Switzerland, produced two effects of great moment upon the character and history of the people. In the first place, it shut up the country against those invasions from the interior which successively subjugated all their continental colonies; and it at the same time rendered each fraction more difficult to be attacked by the rest, so as to exercise a certain conservative influence in assuring the tenure of actual possessors: for the pass of Thermopylae between Thessaly and Phocis, that of Kitharón between Boeotia and Attica, or the mountainous range of Oncoion and Geraneira along the Isthmus of Corinth, were positions which an inferior number of brave men could hold against a much greater force of assailants. But, in the next place, while it tended to protect each section of Greeks from being conquered, it also kept them politically disunited and perpetuated their separate autonomy. It fostered that powerful principle of repulsion, which disposed even the smallest township to constitute itself a political unit apart from the rest, and to resist all idea of coalescence with others, either amicable or compulsory. To a modern reader, accustomed to large political aggregations, and securities for good government through the representative system, it requires a certain mental effort to transport himself back to a time when even the smallest town clung so tenaciously to its right of self-legislation. Nevertheless such was the general habit and feeling of the ancient world, throughout Italy, Sicily, Spain, and Gaul: among the Hellenes it stands out more conspicuously, for several reasons—first, because they seem to have pushed the multiplication of autonomous units to an extreme point, seeing that even islands not larger than Peparethos and Amorgos had two or three separate city-communities; secondly, because they produced, for the first time in the history of mankind, acute systematic thinkers on matters of government, amongst all of whom the idea of the autonomous city was accepted as the indispensable basis of political speculation; thirdly, because this incurable subdivision proved finally the cause of their ruin, in spite of pronounced intellectual superiority over their conquerors; and, lastly, because incapacity of political coalescence did not preclude a powerful and extensive sympathy between the inhabitants of all the separate cities, with a constant tendency to fraternize for numerous purposes, social, religious, recreative, intellectual and æsthetic. For these reasons the indefinite multiplication of self-governing towns, though in itself a phenomenon common to ancient Europe as contrasted with the large monarchies of Asia, appears more marked among the ancient Greeks than elsewhere: and there cannot be any doubt that they owe it, in a considerable degree, to the multitude of insulating boundaries which the configuration of their country presented. Nor is it rash to suppose that the same causes may have tended to promote that borrowed intellectual development for which they stand so conspicuous. General propositions respecting the working of climate and physical agencies upon character are indeed treacherous; for our knowledge of the globe is now sufficient to teach us that heat and cold, mountain and plain, sea and land, moist and dry atmosphere, are all consistent with the greatest diversities of resident men: moreover the contrast between the population of Greece itself, for the seven centuries preceding the Christian era, and the Greeks of more modern times, is alone enough to inculcate reserve in such speculations. Nevertheless we may venture to note certain improving influences, connected with their geographical position, at a time when they had no books to study, and no more advanced predecessors to imitate. We may remark, first, that their position made them at once mountaineers and mariners, thus supplying them with great variety of objects, sensations, and adventures; next, that each petty community, nestled apart amidst its own rocks, was sufficiently severed from the rest to possess an individual life

and attributes of its own, yet not so far as to subtract it from the sympathies of the remainder; so that an observant Greek, commercing with a great diversity of half-countrymen, whose language he understood, and whose idiosyncracies he could appreciate, had access to a larger mass of social and political experience than any other man in so unadvanced an age could personally obtain. The Phœnician, superior to the Greek on ship-board, traversed wider distances and saw a greater number of strangers, but he had not the same means of intimate communion with a multiplicity of fellows in blood and language; his relations, confined to purchase and sale, did not comprise that mutuality of action and reaction which pervaded the crowd at a Grecian festival. The scene which here presented itself was a mixture of uniformity and variety highly stimulating to the observant faculties of a man of genius,—who at the same time, if he sought to communicate his own impressions, or to act upon this mingled and diverse audience, was forced to shake off what was peculiar to his own town or community, and to put forth matter in harmony with the feelings of all. It is thus that we may explain in part that penetrating apprehension of human life and character, and that power of touching sympathies common to all ages and nations, which surprises us so much in the unlettered authors of the old epic. Such periodical intercommunion, of brethren habitually isolated from each other, was the only means then open of procuring for the bard a diversified range of experience and a many-coloured audience; and it was to a great degree the result of geographical causes. Perhaps among other nations such facilitating causes might have been found, yet without producing any result comparable to the *Iliad* and *Odyssey*; but Homer was nevertheless dependent upon the conditions of his age, and we can at least point out those peculiarities in early Grecian society without which Homeric excellence would never have existed,—the geographical position is one, the language another."

Feelings of community and universality were produced by the Hellenic language and literature; restriction and isolation resulted from the natural intersections of the country, by impediments to communication. These antagonistic elements are everywhere present in Grecian history, and they afford a clue to the explanation of many important anomalies, which the continuation of this work must soon bring under our notice.

The Dispatches and Letters of Vice-Admiral Lord Viscount Nelson. With Notes by Sir N. H. Nicolas, G.C.M.G. Vol. VI. Colburn.

We left Nelson, at the close of our last notice, watching Toulon, for the coming out of the French fleet,—borne up by the prospect of approaching battle, but worn out by incessant service, and longing for repose. But rest on this side the grave was not written in the destiny of Nelson. Though the present volume—embracing the period from May, 1804, to July, 1805—includes no great event, there is no part of all Nelson's many services involving more of that wear and tear beneath which his delicate organization was gradually giving way,—and none that has contributed more substantially to that professional glory which has lifted him above all naval commanders. Amid all its business details, the volume, however, reads sadly, like the latter scenes which are bringing us towards the catastrophe of a tragedy. All through its pages we feel that we are come into the shadow of an approaching calamity. Much of this sensation, no doubt, belongs to our knowledge of the event; but the tragic indications would have given the tone even to an unprepared reader. Something of the regret from which England has scarcely yet recovered for the fall of her hero in the hour of his triumph passes away before the perusal of these documents; because it seems certain that Nelson could not have long survived, even had he out-

lived Trafalgar,—and must have died under circumstances less glorious. The military ardour of the man becomes only the more conspicuous amid the accidents of the shattered frame—as the sword shows its brightness through the rents which it has worn in the scabbard. It is clear, as we read, that we are at "the beginning of the end."—"My services," he says to Sir Edward Pellew, "are nearly at an end; for, in addition to other infirmities, I am nearly blind: however, I hope to fight one battle more."—"Most probably," (to the Dean of Raphoe) "I shall never see dear, dear Burnham again; but I have a satisfaction in thinking that my bones will probably be laid with my father's in the village that gave me birth. Pardon this digression, but the thought of former days brings all my mother into my heart—which shows itself in my eyes."—"I have had a sort of rheumatic fever, they tell me," (he writes to Dr. Baird); "but I have felt the blood gushing up the left side of my head, and the moment it covers my brain I am fast asleep. I am now better of that; and with violent pain in my side, and night-sweats, with heat in the evening and quite flushed."—"The sight of his remaining eye," says Dr. Lambton Este, in a communication to Sir Harris Nicolas, "was fast failing him; a thick opaque membrane had grown over and into a part of the transparent cornea, and, as far as it extended, was an obstacle to vision in the only eye left him."—"I am sorry to tell you," writes Nelson to Sir Robert Kingsmill, "that my health, or rather constitution, is so much shook that I doubt the possibility of my holding out another winter without asses' milk and some months' quiet. Then, I may get on another campaign or two; but, my dear Kingsmill, when I run over the under-mentioned wounds,—eye in Corsica, belly off Cape St. Vincent, arm at Teneriffe, head in Egypt,—I ought to be thankful that I am what I am."—"A condition of body like this was little fitted to resist the slow fever of his present position. For eighteen months did he remain keeping guard upon Toulon,—day after day, and week after week, and month after month, baffled in his hope of finding the enemy at sea, and tortured by the fear that his gradually declining health would break down his watch and compel him to yield up his prey to another. On the 31st of May, 1804, upwards of a year after he had hoisted his flag at Spithead, we find him writing that he had never once had his foot out of the Victory; and it is stated that, during the whole period from his leaving England till his return in August, 1805, a period of two years and three months, he never quitted his ship but three times,—those absences being on the King's service, and none of them exceeding an hour. Every device for bringing out his foe was resorted to in vain."—"I have now taken up a method of making him angry," he says, on the 7th of June; "I have left Sir Richard Bickerton with part of the fleet twenty leagues from hence; and, with five of the line, am preventing his cutting capers, which he had done for some time past off Cape Sicily. M. La Touche has several times hoisted his top-sail yards up; and, on the 4th of June, we having hoisted the standard and saluted, he sent outside Sepet about one mile five sail of the line and two frigates; and kept three sail and three frigates with their yards aloft, himself one of them and the Rear-Admiral another,—therefore I did not believe him in earnest; however, we run as near as was proper and brought to. They formed a pretty line at sunset, and then stood into the harbour. A ship of the line and frigate every morning weigh, and stand between Sepet and La Malue. Some happy day I expect to see his eight sail which are in the outer road come

out; and if he will get abreast of Porquerolle, I will try what stuff he is made of."—"I have long, my dear friend," he writes to Rear-Admiral Sutton, "made up my mind never to be tired. The longer the happy day is deferred, still every day brings it nearer, and we all feel that the day will arrive; the sooner the better, certainly,—or I shall not be in at the death." To get hold of them, he writes to Sir Alexander Ball, in the midst of their coquetting, would add ten years to his life. Meantime, the monotony of the Admiral's employment was occasionally enlivened by appeals to his temper, which had the relief of irritation to Nelson, and have that of entertainment to us. In July, 1804, Dr. Este, proceeding up the Mediterranean, found, at the Post-Office at Gibraltar, several letters, for persons in high situations, detained on account of some trifling postage,—which he released, and forwarded to their addresses. Some of these were for Nelson; and one was from La Touche Tréville, the very Admiral then confined to port by Nelson's unwelcome presence,—but "who, I suppose," writes the latter, "*not knowing where to find me*, directed to Malta." But this was not the pleasantest fiction by which that gallant Admiral distinguished himself on the occasion, and heightened the natural desire of the English chief to meet his foe into a passionate desire to meet in that foe M. La Touche Tréville. In the afternoon of the 14th of June, eight ships of the French line came out of Toulon; and Nelson, with only five sail of the line, formed in order of battle to receive them. But again the excessive coyness of the Frenchman recoiled before the impudent attitude of the English Admiral,—and the former quietly returned into port. To this event Nelson attached no importance; but, writing to the Ambassador at Naples, merely speaks of it as an ordinary incident of his tedious watch.—"We are as usual; the French fleet safe in Toulon. But upon the 14th M. La Touche came out with eight sail of the line and six frigates, cut a caper off Sepet, and went in again. I was off, with five ships of the line; and brought to for his attack, although I did not believe that anything was meant serious, but merely a gasconade." The reader who has followed our notices thus far will have a pretty clear idea of the emotions with which Nelson was likely to read the account of this particular demonstration sent to Paris by the French Admiral:—

"On board the Bucentaur, Toulon Road, 26 Prairial, Year 12.

"General,—I have the honour to send you the particulars relating to the sortie of the entire squadron under my command. Having received information that a number of English corsairs infested the coast and the islands of Hières, I, three days since, ordered the frigates *L'Incorruptible* and *La Syreène*, and the brig *Le Furet*, into the bay. Baffled by the east wind, they brought to under the Château of Porquerolles; and were yesterday seen there by the enemy. Towards noon, the latter detached two frigates and a vessel, which entered by the Great Pass, with the intention of intercepting the retreat of our frigates. So soon as I perceived their manœuvre, I made signal for the whole squadron to get under sail; which was done accordingly. In fourteen minutes all was ready; and I bore down upon the enemy, to cut off his retreat by the Lesser Pass, or follow him thither, if he attempted it. But the English admiral speedily abandoned the design, recalled his ship and his two frigates from among the islands,—and bore away. I followed him until night, and he ran to the south-east. In the morning, at day-break, I saw nothing more of him."

"Fore Gad! this is a more exquisite song than the other!" The image is a very vulgar and familiar one which it suggests,—but fits this Gasconade of an admiral who was continually showing his head out of his shell only to draw it in again so inevitably, that its familiarity be-

comes a recommendation. There is a certain bird very apt to bear down upon the undemonstrative passer-by, with outstretched neck and a swagger that seems extremely dangerous till the latter lifts his cane or umbrella; when a retreat, after the fashion of La Touche Tréville, is executed, which the animal still believes to be a chase, notwithstanding the unchivalrous relation assumed by his person towards his foe, and accompanies with a scream of triumph of which the French Admiral's letter may be read as a translation. We have no desire, in these remarks, to offend a gallant people, to whom a manœuvre and a flourish of trumpets like this should be as unpalatable as to ourselves; and even amid all the animosities of that time something like an apology was afterwards offered for the mis-statement in the French papers. But La Touche Tréville had been at this sort of game before,—of which an example is given in the volume before us. "We had fancied," says Nelson, "that we had chased him into Toulon; for, blind as I am, I could see his waterline when he clued his topsails up, shutting in Sepet."—"I have only to hope Monsieur La Touche, who says, in his letter to Paris, that I ran away from him on June 14th, will give me an opportunity of settling my account before I go home; which cannot be much longer deferred,—or I shall never go."—"You will have seen," he writes to his brother, Dr. Nelson,—the clerical presence notwithstanding,—"*M. La Touche's letter of how he chased me, and how I ran. I keep it; and, by God, if I take him, he shall Eat it!*"—To the Admiralty he explains:—

"Although I most certainly never thought of writing a line upon Monsieur La Touche's having cut a caper a few miles outside of Toulon, on the 14th of June, where he well knew I could not get at him without placing the Ships under the batteries which surround that Port, and that, had I attacked him in that position, he could retire into his secure nest whenever he pleased, yet as that gentleman has thought proper to write a letter stating that the Fleet under my command ran away, and that he pursued it, perhaps it may be thought necessary for me to say something. But I do assure you, Sir, that I know not what to say, except by a flat contradiction; for if my character is not established by this time for not being apt to run away, it is not worth my time to attempt to put the world right."

To get at the boasting Admiral became now the intense craving of his heart.—"I have every reason to think," he says, "that if this fleet gets fairly up with Mons. La Touche, his letter, with all his ingenuity, must be different from his last." But this satisfaction was denied to Nelson. The French Admiral's death took place at Toulon, on the 18th of August following; and Nelson, announcing it to Sir Alexander Ball, adds:—"The French papers say he died in consequence of walking so often up to the signal-post upon Sepet, to watch us. I always pronounced that would be his death."

The matter of the Baltic medals still ranked in Nelson's mind; and, on the accession of Lord Melville to the Admiralty, in 1804, he once more returned to this reiterated charge,—"*to redeem*," he says, "*the solemn pledge I have made, never to omit, upon any change of Administration, stating the just claim which I consider the Battle of Copenhagen has*" to such reward. The City of London, too, which had hurt him in this same place of his expectations, continued to flounder still farther into his displeasure, while seeking, with the most amiable intentions, to make him some amend. It is curious to see how the irritation of the old unhealed wound resents the attempt at any indirect application. But the letter which we are about to quote is also characteristic of Nelson

in other ways,—and such as do him the highest honour:—

"My Lord,—This day, I am honoured with your Lordship's letter of April 9th, transmitting me the Resolutions of the Corporation of London, thanking me as commanding the Fleet blockading Toulon. I do assure your Lordship that there is not a man breathing who sets a higher value upon the thanks of his Fellow-Citizens of London than myself; but I should feel as much ashamed to receive them for a particular service marked in the Resolution, if I felt that I did not come within that line of service, as I should feel hurt at having a great Victory passed over without notice. I beg to inform your Lordship that the Port of Toulon has never been blockaded by me: quite the reverse—every opportunity has been offered the Enemy to put to sea, for it is there that we hope to realize the hopes and expectations of our Country, and I trust that they will not be disappointed. Your Lordship will judge of my feelings upon seeing that all the Junior Flag-Officers of other Fleets, and even some of the Captains, have received the thanks of the Corporation of London, whilst the Junior Flag-Officers of the Mediterranean Fleet are entirely omitted. I own it has struck me very forcibly; for, where the information of the Junior Flag-Officers and Captains of other Fleets was obtained, the same information could have been given of the Flag-Officers of this Fleet and the Captains; and it is my duty to state, that more able and zealous Flag-Officers and Captains do not grace the British Navy, than those I have the honour and happiness to command. It likewise appears, my Lord, a most extraordinary circumstance, that Sir Richard Bickerton should have been, as Second in Command in the Mediterranean Fleets, twice passed over by the Corporation of London: once after the Egyptian Expedition, when the First and Third in Command were thanked, and now again! Conscious of high desert, instead of neglect, the Rear-Admiral resolved to let the matter rest until he could have an opportunity personally to call upon the Lord Mayor, to account for such an extraordinary omission; but from this second omission, I owe it to that excellent Officer not to pass it by. I do assure your Lordship, that the constant, zealous, and cordial support I have had in my Command, from both Rear-Admiral Sir Richard Bickerton and Rear-Admiral Campbell, has been such as calls forth all my thanks and admiration. We have shared together the constant attention of being fourteen months at sea, and are ready to share the dangers and glory of a day of Battle; therefore, it is impossible that I can ever allow myself to be separated in Thanks from such supporters. I have the honour to remain, with the very highest respect, your Lordship's most faithful and obedient servant,

"NELSON AND BRONTE."

It is the many traits like this of generous care for the interests, and bold and uncompromising assertion of the claims, of others, that have made the name of Nelson so especially dear to the seaman's heart. An interesting case of the kind occurs in this volume; which we feel bound to quote, because we are indebted to it for this valuable work of Sir Harris Nicolas. Captain Layman, of the Raven sloop, carrying dispatches for the Admiral, was wrecked off Cadiz, in a gale of wind; and the court martial appointed to try him for the loss of his vessel, notwithstanding the most honourable testimonies to his exertions and skill, considered that "there appeared to have been a great want of necessary caution in Captain Layman, in approaching the land;" and did, therefore, "adjudge the said Captain Layman to be severely reprimanded, and put at the bottom of the list of commanders."—"It is said," remarks Sir Harris Nicolas, "that this severe sentence was wholly unexpected by Lord Nelson; and as he had, from humane considerations for the officer of the watch, induced Captain Layman to omit a severe reflection upon him in his narrative,—saying, 'If this is laid before the court, they will hang the officer of the watch,'—his lordship considered himself to have been, in some degree, the cause of that decision." The sen-

tence was accompanied not contented, he that most afraid to p nation, or attained My dear Captain Layman very unfortun Lordship was Your Lord most intellig should any Lo my dear Layman to standing the ing of censu my Lord, al misfortune people's abil very few pe who do not are done in fore, I make his station w in the Strait Sloop, he w tain Layman I am well acq and activity; compared to which are a forgive the Layman; bu the more cla been censur Fleets under should long never in the most faithfu

We may letter, that, Nelson had Faro of Me the French self, "unp although the current was purui."— Nicolas, "a letter which Editor the p

An instar cities incul and as grou accompanie ness and sl makes it in In the Victo Archibald, night, and mate, who hazard of h Gately mad into the Bitt "On Lord Commission, whom the in were throwi fortune, arre was somethi which he im hand for sil Midlides, he face—"Stop, a gallant thi things before mind, I'll ha vain falling In a word bounds in sympathy f from such m

tence was forwarded by him to the Admiralty, accompanied by strong representations; but not content to rest upon that official remonstrance, he addressed Lord Melville himself, in that most generous of tempers which is not afraid to patronize the very grounds of condemnation, or put himself side by side with an attainted man:—

My dear Lord,—I inclose some remarks made by Captain Layman whilst he was in Spain, after the very unfortunate loss of that fine Sloop, which your Lordship was so good as to give me the command of. Your Lordship will find the remarks flow from a most intelligent and active mind, and may be useful should any expedition take place against Cadiz; and, my dear Lord, give me leave to recommend Captain Layman to your kind protection; for, notwithstanding the Court-Martial has thought him deserving of censure for his running in with the land, yet, my Lord, allow me to say, that Captain Layman's misfortune was, perhaps, conceiving that other people's abilities were equal to his own, which, indeed, very few people's are. I own myself one of those who do not fear the shore, for hardly any great things are done in a small Ship by a man that is; therefore, I make very great allowances for him. Indeed, his station was intended never to be from the shore in the Straits: and if he did not every day risk his Sloop, he would be useless upon that station. Captain Layman has served with me in three Ships, and I am well acquainted with his bravery, zeal, judgment, and activity; nor do I regret the loss of the *Raven* compared to the value of Captain Layman's services, which are a National loss. You must, my dear Lord, forgive the warmth, which I express for Captain Layman; but he is in adversity, and therefore, has the more claim to my attention and regard. If I had been censured every time I have run my Ship, or Fleets under my command, into great danger, I should long ago have been out of the Service, and never in the House of Peers. I am, my dear Lord, most faithfully, your obedient servant,

"NELSON AND BRONTE."

We may mention, in illustration of this noble letter, that, only a few weeks before its date, Nelson had brought his whole fleet through the Faro of Messina, in his impatience to overtake the French squadron—"a thing," he says himself, "unprecedented in nautical history; but although the danger from the rapidity of the current was great, yet so was the object of my pursuit."—"It was the perusal," says Sir Harris Nicolas, "of this generous and characteristic letter which, many years ago, suggested to the Editor the present publication."

An instance, too, of the chivalries and generalities inculcated in the routine of the service, and as grounds for reward and promotion, is accompanied by a specimen of Nelson's quickness and shrewdness of apprehension, which makes it interesting in more ways than one. In the *Victory's* log it is recorded that James Archibald, a seaman, fell overboard in a dark night, and was saved by Mr. Flin, the master's mate, who jumped overboard at the imminent hazard of his life. Whereupon, Nelson immediately made the bold seaman acting Lieutenant into the Bittern:—

"On Lord Nelson's presenting Mr. Flin with his Commission, a loud huzza from the Midshipmen, whom the incident had collected on deck, and who were throwing up their hats in honour of Flin's good fortune, arrested Lord Nelson's attention. There was something significant in the tone of their cheer, which he immediately recognised, and putting up his hand for silence, and leaning over to the crowd of Midships, he said, with a good-natured smile on his face.—'Stop, young gentlemen! Mr. Flin has done a gallant thing to-day, and he has done many gallant things before, for which he has got his reward. But mind, I'll have no more making Lieutenants for servants falling overboard!'"

In a word, this volume, like most of the others, abounds in traits of kindness to his family and sympathy for his brethren of the profession; and from such more formal instances as we have given,

down to such seemingly casual notices as the following—where, having occasion in his communications with the Secretary to the Admiralty to mention the name of Captain Pellet in a report, he seizes the occasion to insinuate:—"I must also request you will acquaint their Lordships that Captain Pellet is an officer of *confined circumstances, with a large family.*" Facts and qualities like these show, by their own clear and differing light, amid all the blaze of his increasing glory,—as the stars are seen through the luminous atmosphere of a comet.

On the 15th of August, 1804, the resolution of the hero gave way before the warnings of disease; and he applied to the Admiralty for leave to return home:—

"Sir,—It is with much uneasiness of mind that I feel it my duty to state to you, for the information of their Lordships, that I consider my state of health to be such as to make it absolutely necessary that I should return to England to re-establish it. Another winter, such as the last, I feel myself unable to stand against. A few months of quiet may enable me to serve again next spring; and I believe that no Officer is more anxious to serve than myself. No Officer could be placed in a more enviable Command than the one I have the honour to be placed in, and no Command ever produced so much happiness to a Commander-in-Chief, whether in the Flag-Officers, the Captains, or the good conduct of the Crews of every Ship in this Fleet; and the constant marks of approbation for my conduct which I have received from every Court in the Mediterranean, leave me nothing to wish for but a better state of health. I have thought it necessary to state thus much, that their Lordships might not for a moment suppose that I had any uneasiness of mind upon any account. On the contrary, every person, of all ranks and descriptions, seem only desirous to meet my wishes, and to give me satisfaction. I must, therefore, intreat their Lordships' permission to return to England for the re-establishment of my health, and that their consent may reach me as soon as possible, for I have deferred my application already too long. I have the honour to be, &c.

NELSON AND BRONTE."

The news of his determination created the utmost alarm at Naples; where the Royal family felt no security save under his wing: and produced remonstrances the most earnest, which, however flattering to the hero, showed little consideration for the man. He was urged, if he must leave the fleet, to come to Naples, to recruit; and that he resisted may be owing partly to the warnings of the past, and partly to the circumstance that the temptations which had made that city so fatal to him before, were divided now, and the most powerful beckoned home. Resist, however, he did; and on Christmas-day of the same year he received the permission of the Admiralty to strike his flag. But changes had arisen in the meantime, before which his hopes revived. War was breaking out with Spain; and there was every reason, now, to be sure that the Toulon fleet would put to sea. At the close of his weary watch, he could not bear that another should reap the gain. The prize for which he had so far risked his life seemed at length in view; and he kept the Admiralty assent a secret,—resolved to fight his enemy first, and then go home.

At length, in the afternoon of the 19th of January, 1805, while watering at the Maladena Islands, the Active and Seahorse brought him the welcome tidings that the French squadron was at sea:—and now began a chase such as has no parallel in the naval history of the world. After beating about the Sicilian Seas for several days, and seeing that Sardinia, Naples and Sicily were safe, Nelson ran for Egypt—as he had twice done in pursuit of the same enemy before. From Egypt to Malta—from Malta to the Spanish Coast—thence back to Toulon—over to the African Coast—the Coast of Sicily—through the Straits of Gibraltar—away to the

West Indies—Barbadoes—Tobago—Granada—Antigua—back to Europe—he followed his flying foe, misled by false intelligence, and half mad with vexation and anxiety. But though he had failed to fall in with his enemy, he had the satisfaction of knowing that his chase had saved the colonies, and above 200 ships laden for Europe which would otherwise have fallen into the hands of the French. Having victualled and watered at Tetuan, he stood for Ceuta—proceeded off Cape St. Vincent—returned to Cadiz—traversed the Bay of Biscay;—and then, as a last hope, stood over for the north-west coast of Ireland—rejoined Admiral Cornwallis off Ushant—and thence, baffled in his hopes and exhausted with fatigue, proceeded, with the *Victory* and *Superb*, to Portsmouth: where he learnt that Sir Robert Calder had fallen in with the combined fleets of France and Spain, to the westward of Cape Finisterre—and, after capturing two of their ships, an 84 and a 74, had suffered the remainder to escape!

To this point, however, the present volume—which ends, as we have said, in July 1805—does not bring us down. The last letters which it contains are dated off Cape St. Mary's, on Nelson's way to the northward, to search in the direction of Ushant and Cape Clear. But we have brought our narrative as far as the return of Nelson to England for the last time—that we may here conclude this part of the subject, and leave the ground clear for those matters, to be contained in the last volumes, in whose engrossing interest all other considerations are lost. The volume has yet a few exhibitions of that infirmity of temper of which we have already given too many—but they are rarer and less offensive than in the instances we have heretofore had to quote, and offer no very abrupt dissonance with that graver and sadder tone which, as we have said, hangs over this portion of the work like the whisper of destiny. We will merely object to Nelson's peevish iteration against General Brereton; by whose mistaken intelligence that the fleet had been seen steering past St. Lucia, the former was, as he asserted, prevented from falling in with his quarry off Fort Royal and beating them on the 6th of June. General Brereton was no more responsible for the tidings which he sent, than Nelson himself was for acting upon them.

Travels in the Panjab, Afghanistan, and Turkistan. By Mohan Lal, Esq. Allen & Co.

Mohan Lal is chiefly known as the friend and companion of Sir Alexander Burnes, to whom he acted as secretary in the missions to Bokhara and Kabul. His journal of the embassy to Bokhara, which has been already published in Calcutta, comes before us under the disadvantage of comparison with the far superior account already published by Burnes. The author possesses his full share of Hindu credulity, and seems to have trusted more to hearsay than to direct observation. As a specimen of the kind of information he affords we quote his account of the city of Balkh:—

"This was formerly a very large and populous city, but at present nothing is to be seen except a mass of ruins and dust. Orchards are scattered in every spot; their fruits are not wholesome to strangers, who get sick by eating them. The bazar of Balk, though broad, is irregularly roofed with rafters, hay, and mud. The shopkeepers are all Mohammedans; the Hindus reside in sarais. The shops are always shut up, except on Tuesday, when they are open, and scarcely one lamp burning in the bazar causes it to have a dismal appearance at night. Without the city of Balk is an old mud fort, called Chihal Gazi, which, people say, in the night increases in its height. I wished to stop and verify the fact, but our caravan started at the very eve. Balk is said to be the mother of cities, and to have been peopled by Noah's

Our next quotation is from 'A Divine Century of Spiritual Sonnets,' published in 1595, by Barnaby Barnes, a son of the Bishop of Durham:—

A blast of winde, a momentarie breath,
A watric bubble simillibolise with ayre,
A sunne-blown rose, but for a season fayre,
A ghostly glance, a skeleton of death,
A morning-dew sunne's appearance doth impair;
Whose mystrure glimse, a muse of thought and care,
A lightning glimse, a shade which followeth,
A planet's shot, a shade which followeth,
A voice which vaniseth so soone as heard,
The thriflesse heire of time, a rowling wave,
A shewe no more in action than regard,
A masse of dust, world's momentarie slave,
Is Man, in state of our olde Adam made,
Some borne to die, soone flourishing to fade.

We next solicit attention for Henry Lok, the writer of some 300 sonnets:—

Avarice.

Who loatheth gold shall lacke, and he
Who counts much want store;
With wealth charge grows; the owner but
Increaseth paine the more.

What though the world, through baleful lust of gold,
Be thus transported with a greedy mind,
To purchase wealth, which makes the coward bold
To search land, sea, and hell, the same to find?
Yet as it doth increase, so doth desire,
And soone consume as oyle amidst the fire.

A just reward of so unworthy trade
As doth debase nobilitie of soule,
Which, made immortal, scornes those things that vade,
And in the wise should earthly effects controule.
But mould-warp like, these blindfold grope in vaine:
Vaine their desires; more vaine the fruit they gaine.

If honor, wealth, and calling do excell
The common sort, so charge doth grow with all:
Few with a little sure may live as well,
As many may, though greater wealth befall:
It is not wealth to heat of goods great store,
But wealth to be sufficed, and need no more.

Who hath abundance and it vseth well,
Is but a steward to his family;
A purse-bearer for such as neare him dwell;
An amner to the poore that helpless cry:
He but his share doth spend, though somewhat better,
And what he leaveth he is to world a detter.

William Hunnis, also, the chapel-master to Queen Elizabeth, was somewhat voluminous. The following poem is not without considerable merit:—

Gray Heares.

These heares of age are messengers,
Which bidde me fast, repent, and pray;
They be of death the harbingers,
That doth prepare and dresse the way.
Wherefore I loie that you may see
Upon my head such heares to be.

They be the lines that lead the length,
How farr my race is for to runne;
They may my youth is fied with strength,
And how olde age is weakne begunne.
The which I feele, and you may see
Upon my head such lines to be.

They be the stringes of sober sound,
Whose musicke is harmonically;
Their tunes declare a time from ground
I came, and how thereto I shall.
Wherefore I loie that you may see
Upon my head such stringes to be.

God graunt to those that white heares have
No worse them take then I have ment:
That after they be layde in graue,
Their soules may loie their lives well spent.
God graunt likewise, that you may see
Upon your head such heares to be.

Sir Nicholas Breton, of whom Bishop Percy speaks highly, may likewise furnish us with some pleasing excerpts. A poem of this writer, entitled, 'Gloria in Excelsis Deo,' has some even sublime passages, but it is too long for citation, and the quotation of parts would be unsatisfactory. We present the reader then with some

Stanzas

From "An Excellent Poeme upon the longing of a blessed heart,
which loatheth the world doth long to be with Christ."

Men talke of loue that know not what it is;
For could we know what loue may be indeede,
We would not haue our mindes so led amisse
With idle toys that wanton humours feede:
But in the rules of higher reason read
What loue may be so from the world conceal'd,
Yet all too plainly to the world reveal'd.

It is too cleare a brightness for man's eye;
Too high a wisdom for his wits to finde;
Too deepe a secret for his sense to trie;
And all too heavenly for his earthly minde:
It is a grace of such a glorious kinde
As giues the soule a secret power to know it,
But giues no heart nor spirit power to show it.

It is of heauen and earth the highest beautie;
The powerful hand of heauen's and earth's creation;
The due commander of all spirits' doetrie;
The Deitie of angels' adoration;
The glorious substance of the soule's salvation;
The light of truthe that all perfection trieth,
And life that giues the life that neuer dieth.

It is the height of God, and hate of ill,
Triumph of truthe, and falsehood's courtiarrow;
The onely worker of the highest will,
And onely knowledge that doeth knowledge know,
And onely ground where it doeth onely growe:
It is in summe the substance of all blisse,
Without whose blessing all thing nothing is.

But in itselfe itselfe it all containeth,
And from itselfe but of itselfe it giueth;
It nothing loseth, and it nothing gaineth,
But in the glorie of itselfe it liueth,
A ioy which soone away all sorrow driueth:
The proued truth of all perfections' storie,
Our God incomprehensible in glorie.

Thus is it not a riddle to be read,
And yet a secret to be found in reading;
But when the heart ioyes issue with the head,
In settled faith to seeke the Spirit's feeding,
While in the woundes, that euer fresh are bleeding
In Christ his side, the faithful soule may see
In perfect life what perfect loue may be.

No further seeke then for to finde out loue
Than in the lines of euermaying blisse,
Where careful conscience may in comfort proue
In sacred loue that heauenly substance is,
That neuer guides the gracious minde amisse:
But makes the soule to finde in life's behone
What thing indeed, and nothing else, is loue.

Then make no doubt if either good or bad,
If this or that, in subiect or in thought,
And by what means it may be sought or had,
Whereof it is, and how it may be wrought:
Let it suffice the word of truth hath taught:
It is the grace but of the liuing God,
Before beginning that with him abode.

It brought forth power to worke, wisdom to will,
Justice to iudge, merie to execute,
Vertue to plant, charitie to fill,
Time to direct, truths falsehood to confute,
Pitie to pleade in penitence's suite,
Patience to bide, and peace to giue thee rest,
To proue how loue doth make the spirit blest.

And this is God, and this same God is loue,
For God and loue in Charitie are one;
And Charitie is that same God above,
In whom doth live that onely loue alone,
Without whose grace true loue is neuer none:
Then seeke no further what is loue to finde,
But onely carie God within thy minde.

Leane in the world to looke for any loue;
For on the earth is little faith to finde,
And faithlesse hearts in too much truthe doe proue
Loue doth not liue where care is so vnkind;
Men in their natures differ from their kinde:
Sinne fills the world so full of secret euils,
Men should be gods to men, but they are deuils.

Christ lov'd to death, yet loue did neuer die;
For loue by death did worke the death of death!
Oh liuing loue! oh heauenly mysterie!
Too great a glory for this world beneath,
The blessed breathing of the highest breathe,
Best are they borne that onely finde in thee,
Oh blessed God, what blessed loue may be!

Amid the skie there is one onely sunne;
Amidde the ayre one onely phoenix flies;
One onely time by which all houres doe runne;
One onely life that liues and neuer dies;
One onely eye that euer thought descies;
One onely light that shewes our onely loue;
One onely loue; and that is God above.

To say yet further what this loue may be,
It is a holy heauenly excellence;
Above the power of any eye to see,
Or wit to finde by world's experience:
It is the spirit of life's quintessence;
Whose rare effects may partly be perceiued,
But to the full can neuer be concluded.

It is repentance's sweet restorative;
The Rosa solis the sickle soule reuiuet;
It is the faithful heart's preservative;
It is the haue where happie grace arriueth;
It is the life that death of power deprieth:
It is, in summe, the euermaying blisse,
Where God alone in all his glorie is.

It is a ioy that neuer comes in leat;
A comfort that doth cast off euer care;
A rule wherein the life of life doth rest,
Where all the faithful finde their happie fare;
A good that doth but onely God declare;
A line that his right hand doth draw so enen,
As leads the soule the hyway unto heauen.

If then henceforth you aske what thing is loue,
In light, in life, in grace, in God, goe looke it;
And if in these you doe not truly proue
How in your hearts you may for euer booke it,
Vnhappy thinke yourselves you haue mistook it:
For why? the life that death hath our-trod
Is but the loue of Grace, and that is God.

These, it will be admitted, are examples of

poetic as well as of religious fervour. One Geoffrey Whitney, too, it delights us to honour as the author of 'Emblems' worthy to pair with Quarles. Each emblem is illustrated, in the edition of 1586, with a woodcut. The following has a print representing a pilgrim leaving the world (a geographical globe) behind, and travelling towards the symbol of the divine name in glory at the opposite extremity of the scene:

EMBLEME XII.

Motto: *Super est quod supra est.*

Adve, deceitfull worlde, thy pleasures I detest;
Nowe others with thy shewes delude; my hope in heauen
doth rest.

Inlarged as followeth.

Even as a flower, or like vnto the grasse,
Which now dothe stande, and straight with aithe dothe fall;
So is our state: now here, now hence we passe:
For Time attendes with shredding aithe for all,
And Deathlie at lengthe both oulde and yonge doth strike,
And into dust dothe turne vs all alike.

Yet, if wee marke how swift our race dothe runne,
And waighe the cause, why wee created bee;
Then shall wee know, when that this life is donne,
Wee shall bee sure our countrie right to see.
For here wee are but strangers, that must flite:
The nearer home, the nearer to the pitte.

O happie they, that pondering this arighte,
Before that here their pilgrimage bee past,
Resigne this worlde, and marche with all their mighte
Within that pathie that leads where ioyes shall last;
And whilst they maye, there treasure vp their store,
Where, without rust, it lastes for euermore.

This worlde must change; that worlde shall still indure:
Here pleasures fade; there shall they endlesse bee:
Here man doth sinne; and there hee shall bee pure:
Here death hee tastes; and there shall neuer die:
Here hath hee griefe; and there shall ioyes possesse,
As none hath scene, nor aile harte can gesse.

Anthony Munday is the author of 'A Banquet of Daintie Conceits' and 'The Mirrour of Mutabilitie,' both very rare works. The following treats a commonplace with some poetical feeling:—

A Dittie.

Wherein the brevite of man's life is described, how soone his
prouise vaniseth away, and he brought to his latest house.

The statelie pine, whose braunches spread so faire,
By winde or weather wasted is at length;
The sturdie oake, that clymeth in the ayre,
In time doth lose his beautie and his strength;
The fayerst flower, that flourish as to-daie,
To-morrow seemeth like the withered hale.

So fare it with the present state of man,
Whose shewe of health doth argue manie yeares:
But as his life is likened to a span,
So suddaine sickness pulles him from his peeres;
And where he seeme for longer time to-dale,
To-morrow lies he as a lumpie clay.

The infant yong, the milk-white aged head,
The gallant youth that braueth with the best,
We see with earth are quickly ouerspread;
And both alike brought to their latest rest:
As soome to market cometh to be sold
The tender labe's skin as the weather's olde.

Death is not partiall, as the proverbes say;
The prince and peasant both with him are one;
The sweetest face that's painted now-a-daies,
And highest head set forth with pearl and stone,
When he hath brought them to the earthly graue,
Beare no more reckoning than the poorest slane.

The wealthy chuffe, that makes his gold his god,
And scrapes and scratches all the mucke he may,
And with the world doth play at euen and od,
When death thinks good to take him hence away,
Hath no more ritches in his winding-sheete
Then the poore soule that strued in the streete.

Vnhappie man! that runneth on thy race,
Not minding where thy crazed bones must rest:
But woe to thee that doost forget the place,
Purchast for thee to liue amongst the blest!
Spend then thy life in such a good regard,
That Christ's blessing may be thy reward.

Samuel Rowlands, who seems to have written much, is the author of the following ingenious stanzas:—

Christ to the Women of Hierusalem.

Weepe not, but weepe; stint tears, shower aies;
Cease sorrowes, yet begin lament:
Weepe for your children and allies;
Weepe not for me, 'tis tears mispent:
Bewalle the offering of your wombe,
Sentenc'd succeeding vengeance doome.

No cause you should my case bemoane;
My death's the death of Death and Hell:
Great cause you haue to weepe your owne,
And rue the citie where they dwell:
Know how to weepe when griefes complaine,
Or teares and sighs are meerely vaine.

If this be done unto the tree,
Green in perfection's perfect prime,
In what state shall the barren bee
That's juiceless, drie, and spent by time?
When thus they fell downe fruitfull greene,
Where shall the fruitlesse stock bee seene?

This was reply without demand
To tongues, cles, hearts, mute, wet, and weak,
Vnlesse by teares we vnderstand
That waterie cles haue power to speake:
Their weeping spake to Iesus' eares;
He turn'd about, and answer'd teares.

Where sinne-stain'd Adam first was plast,
Three kind of trees were growing there:
The first was for delicious tast,
Fruitfull, ordain'd food to beare:
Life's labour next, which grace did fill;
And knowledge-tree of good and ill.

Where, sinne's hie ransome, Iesus di'de,
Three trees vpon that dunghill stood:
One greene with grace; the other drie
Bearing two theues, the bad and good:
In midst, the tree of life, the crosse,
Bare Adam's guilt, restored his losse.

Great negligence, great loue and paines,
First gardner had, last did supplie:
His tree was water'd from his veines;
In Paradise they carelesse die:
His blood for his hath moisture bin;
His thornes a hedge to guard it in.

Some of the poems in these volumes relate to the Reformation, but we have refrained from quoting them, because, first, of their controversial character, and next, from the harshness of the style. The editor observes that the age was one in which the form of poetry was too exclusively regarded, but that true poetry, nevertheless, will be found in the present selection, and there is enough, too, of such to reward a perusal. It will be even more serviceable to the poetical than the religious student.

The King of Saxony's Journey through England and Scotland in the Year 1844. By Dr. C. G. Carus. Translated by S. C. Davison. Chapman & Hall.

SOME time since [*ante*, p. 111] we gave a welcome to the journals kept by Dr. Carus during his attendance on the King of Saxony. The publication of this translation brings the German physician before us anew: and a reperusal of the work, while it enables us to offer further extracts, justifies increase of emphasis in our remonstrances against certain of the Doctor's conclusions. The Germans, as travellers, it seems to us, are somewhat apt to mistake a disposition to observe for a power to appreciate. Because our medical friend is a competent witness to the value of Professor Owen's researches—can throw valuable lights on the state of his "mystery" here and in Saxony—he, therefore, "assumes the nod" when discussing matters beyond his *Pharmacopœia* or his museum, such as our poetry, our art, our religious observances. Like mistakes, we know, are made by the herd of English summer tourists in Germany; but they are of less consequence. Our cousins have acquired a reputation for catholicity which, where experience has enabled us to test it, appears not so much natural as assumed to gloss over the pedantry of limited minds with limited sympathies. This (to illustrate) was observable even in Herr Von Raumer's remarks on English art and society, and still more in his speculations on Italy. Yet Dr. Carus, who is even less generally qualified to decide on these matters, speaks with as little hesitation as Herr Von Raumer, and with the bland mien of one whose settled judgment Saxony is waiting for, if not England. When will travellers sufficiently take to heart the *animus* of Dr. Johnson's rebuke of Miss Hannah More's flatteries,—"My good lady, before you administer praise so freely, consider what it is worth?"

We can speak with a clear conscience on this matter, having ever advocated a considerate and charitable judgment towards all foreign opinions, feelings, and differences. Few have

written more keenly under the ignorance, the assumption, the folly of the travelling and travelled English,—whether it be a bevy of artists passing summary and self-approving judgment on the *frescoes* of Munich, or a caravan of vulgar people, exigent in proportion to their insignificance. Few have more consistently pleaded that American pencilers ought not to be condemned, till, at least, virtuous Indignation has shut the door to

—Trollope's fierce and tidy Halls,

Who scour the world, Man's misbehaviour painting.

But Liberality ceases to avail, when unaccompanied by Justice,—and so much has been of late said about the critical "many-sidedness" of the Germans, that we run danger of reposing the same confidence in the prejudices of the unqualified, as in the conclusions of the refined thinker. We give credit to the King of Saxony's physician for all manner of good intentions; but, as a picture of ourselves, from which we may gather such self-knowledge as corrects faults and rectifies errors, his book seems, on second perusal, of trifling worth.

In our former notice we principally confined ourselves to the Doctor's *silhouettes* of the Czar, the Duke, the Premier,—his protest against the length of Master Whewell's family prayers, and the like. Here we shall content ourselves with a tolerably long extract, exhibiting, in a pleasing form, the pictorial powers of Dr. Carus:—

"A wonderful place is the immense station at Derby! There was half an hour's delay, because several railways cross each other, and the trains are separated and re-formed for their further destinations. We availed ourselves of the time, in order to obtain a more complete idea of the various arrangements of the station. Everything is on an immense scale. A great number of railways cross this colossal cart, intended to accommodate several companies. About 100 engines are always ready; and in the middle of the court there is a large round building with a cupola, into which the engines which have just been used are pushed, and placed concentrically on a large revolving metal plate, and easily turned round, so as to be readily replaced upon any of the converging radial lines, on which they are next to be employed. Not less than sixteen engines were standing in this immense rotunda, and I compared the whole to a colossal stable built for the reception of these snorting and roaring railway horses. Close by these is a hospital, too, for the lamed or disenged cattle, to which they are sent in case of need. Engines which are in any respect defective, or have received injuries, are sent thither to be examined and repaired; and, as may naturally be supposed, the workshops for the construction or repair of these steam-engines, have their own machinery put in motion by steam. At the end of the half hour our train left Derby, and we then entered upon the calcareous region which contains coal-beds. The limestone forms immense layers, which are either passed by very deep cuttings, such as we passed through before reaching Leicester, or penetrated by tunnels. The works in such cases are very favourable to the study of natural history; by their means many very interesting fossils have been discovered, which now adorn the various English collections. The country, too, is here upon a grander scale—diversified with hills, and well-watered valleys—lofty broken rocks, and long chains of hills alternate agreeably with one another. At half-past one we arrived at the Chesterfield station, where we left the railway. This small ancient town is situated upon elevated ground, and is remarkable for the crooked steeple which terminates the tower of its church, said to have been built in the thirteenth century. It happened to be a fair time at Chesterfield, and everything gave distinctive evidence of the peculiarity of a small country town, in the centre of England, without any considerable manufactures or trade, and in a hilly district. Before the windows of the inn at which we stopped, all the small dealing and bargaining of the country people making their purchases was actively going forward. We enjoyed a true English dinner—excellent beef and capital claret. In the mean time the carriages had been brought up, and the horses put to, and an excursion

was undertaken to an ancient neighbouring seat belonging to the Duke of Devonshire—Hardwick Hall. The way thither proceeds chiefly along high ground; the weather was splendid, the view over the green valleys charming, and the pure clear air, after the smoky atmosphere of the railway, very refreshing and agreeable. After a short ride over hill and dale, we soon reached one of the numerous gates, which separate the divisions of the park. These were opened by a groom who galloped on before, and the surrounding scenery became more and more beautiful. I must here add a word on these divisions in the English parks. The vast number of deer, as well as herds of cattle and flocks of sheep which are enclosed in different parts of the park, render such gates indispensable. In order, however, that the obstruction on the roads may not be too great, a species of wooden railed gate has been adopted, which opens wide on a hinge, and is so constructed, as, when let go, to close of itself. The fastening consists merely of a latch, so made, that a person on horseback can readily raise the bolt with a hook attached to the handle of his whip, and thus open the gate. He is no sooner through than the gate shuts of itself, and the latch resumes its position. It is usual to meet with many such gates in every English park. As we skirted the hill, we soon came in sight, from a distance, of the Hall and its picturesque scenery. The trees around are splendid, and it rejoices one to see how the old time-beaten oaks, with their dry knotty branches, are preserved with reverence. On the hilly pastures were deer in abundance—and, finally, the castle itself. It consists of two parts; one in a complete ruin, and thickly overgrown with ivy; the other is still habitable, but very rarely inhabited. Both present a most peculiar physiognomy. The older part was the residence of the Hardwicks in the reign of Henry VII; the more modern was built in the latter half of the sixteenth century, by Elizabeth Countess of Shrewsbury, who inherited this position as female heir of the Hardwicks, and died in 1607. This lady was four times married—inherited large possessions from her husbands; and by this means, as well as the prudent marriages of her children, she brought together an enormous property, and laid the foundation of four dukedoms. Her first husband was a Cavendish, and her last that Earl of Shrewsbury to whose keeping Mary Stuart was committed as a prisoner. The unfortunate queen long occupied apartments in a part of the castle, now in ruins, and in the neighbouring Wingfield manor-house, now gone to decay. This building bears all the characteristics of the time of Elizabeth, with its high lattice windows, thickly clothed around on the outside with ivy, its stone floors covered with straw mats and carpets, its old worked tapestry and curiously-carved furniture—everything had the colouring of that age. I may say that this was the first building which completely corresponded to my idea of the great simplicity combined with the knightly grandeur of old 'Merry England!' In the hall there is a statue of Mary Stuart, of but inferior execution, with the inscription—

A suis in exilium acta 1568
Ab hospita neci data 1587.

In a little chamber above, the furniture of which had been brought from the old castle, were shown the fringes of a bed-curtain, embroidered by the unfortunate Mary herself, and marked with the initials, M. S. The large upper room is particularly remarkable, with its worked tapestry and parti-coloured *bas-reliefs* over the doors; in the side wall there is a colossal fire-place, above which are placed the arms of Queen Elizabeth, with the old Norman-French motto above, 'Dieu eist mon droit.' In the middle of the room there stands a large old wooden table inlaid with various coloured woods and curiously wrought. A kind of *Quodlibet* appears scattered about upon the table—maps, coats-of-arms, and mottoes—(that of the Cavendish family 'cavendo tutus')—draft-boards and musical instruments of different kinds, accompanied by musical books, on one of which a psalm is set for three voices, in very old notes. These things might be not unimportant in the history of music. In addition to the one just mentioned, there is another large room, in which the Duke of Devonshire has hung about 200 historical portraits—very few of them are even tolerably executed. It was, therefore, much more interesting to

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me to follow our conductor up to the almost flat roof of the house, where, between the highly-ornamented stacks of chimneys, four detached chambers are built somewhat in the fashion of corner towers. The galleries of the platform, as well as the flower-beds in the garden, surrounded with box-wood, are every one marked with the letters E. S. (Elizabeth Shrewsbury). The view is extensive and beautiful;—the rich woods of the park—the old ivy clad ruin opposite—below, grassy meadows and fields, with the distant villages and blue hills in the horizon—all appeared very beautiful in the warm afternoon sunlight. Finally, we proceeded to the old ivy-clad castle almost completely overgrown with trees! What studies might be here made! The old lofty corner towers without a roof, covered with grass and foliage—young trees pushing their tender shoots through the broken stone mullions of the windows—the dilapidated walls—the court of the castle overgrown with luxuriant trefoil, affording food and pasture for multitudes of humming-bees, busy in the warm sunshine. It was difficult to know whither first to turn one's eyes. There is still a room above almost in ruins, and reached with difficulty by an unstable stair which is peculiarly beautiful, with its open windows clad with ivy, and its reliefs still partially visible. There is also an old chimney-piece remaining. Here, on a warm moonlight evening, the room lighted by a fire flickering upon the hearth—without, the balmy night air, and within a select society of persons. Here is a place to become absorbed in the most multifarious recollections! With these impressions we left Hardwick, enjoyed a last beautiful look back upon the Hall proudly seated on its elevated situation, and were immediately borne from its sight by a bending in the road."

We ought, possibly, to have prefaced this extract with the rebuke given to the English as unhealthily addicted to "incessant prying and observation,"—the text for which was furnished by the copious accounts of the King of Saxony's movements, which followed the party everywhere in our newspapers. How it may fare with the Saxon press we do not—or rather we do, know; but here is a writer superior to such littlenesses—one of the distinguished persons of the Progress—who yet sets down, not only the "arcs and the pictures" of Mr. Hope's house in Duchess-street, but the Duchess of Northumberland's parasol-whip!—the table-talk of Captain Meynell, and the table-fare of the Master of Trinity. Are the "incessant prying and observation" which become vulgar in the *Illustrated London News*, to be sanctioned as classical when recorded in a substantial volume by a royal attendant?

Narratives of Remarkable Criminal Trials.
Translated from the German of Anselm Ritter Von Feuerbach. By Lady Duff Gordon.

[Second Notice.]

As we have said, it is difficult to give an adequate idea of the interest that belongs to this work of Feuerbach, by sample—because the interest follows the intricacy of the incidents and the gradual clearing up of the mystery by which they are surrounded. It is precisely where that interest is greatest, because of the greater complication and mystery, that it is least possible to convey it by abridgment. It is on these grounds of choice, only, that we select for our readers some account of a series of murders,—committed under the impulse of a sudden temptation suggesting the first, and the instinct of concealment enjoining the others—in the case of George Wachs:—

"About two miles beyond Vilsbiburg, in the district of the Isar, on an eminence at two hundred paces from several mills, stands a solitary cottage called the Raschenhäuschen. This belonged to a poor honest shoemaker of about forty-two years of age, named James Huber, who lived there with his wife Elizabeth and his three children—Catherine, a girl of nine; Michael, a boy of three; and a baby of

two months old. One half of the cottage, with a separate entrance, was let to a day-labourer called Maier, and his family. Maier returned from his day's labour with his wife at about half-past six in the evening of Maunday Thursday, 8th of April, 1819, and was surprised at the unusual quiet of his neighbour's cottage; none of the shoemaker's family were to be seen or heard. Maier's sister-in-law, Maria Wieser, who had stayed at home all day, had seen the shoemaker's wife leave her house at about three and return home at six: she had heard her knock at the door and laugh aloud when it was opened to her, as if she was astonished at finding the door locked so early in the day, or as if some unexpected guest had advanced to meet her as she crossed the threshold. Since that time Maria Wieser had seen nothing of the shoemaker's family. On the following morning, too, the Hubers gave no token of their existence: no smoke came out of their chimney, the house-door remained closed; nothing stirred within, and continued knocking and calling produced no effect. At length, the daughter Catherine, with her face bloody and disfigured, looked out of the upper window, but was too much frightened to come down. After many earnest entreaties she at length opened the house-door. The first object that met the eyes of those who entered was the corpse of Elizabeth Huber bathed in blood. The body of little Michael was next found rolled up like a hedgehog between the lowest step of the stairs which led to the upper floor and a chest near them. The shoemaker's large iron hammer lay on the floor of the workshop, which was covered with blood, more especially all round the bench, which was upset: on the floor of the bed-room, near the bed, Huber was found lying dead, with his face towards the ground. On the bed, near his father's dead body, the infant slept unhurt, though half-starved with cold. All the bodies were in their usual dresses, and the shoemaker had on his leathern apron. As there were no traces of violence on the outside of the house which might lead to the supposition of housebreakers, the first impression was that the family might have done the deed themselves; but the overturned stool, round which was a pool of blood, and the awl drawn half through some leather which lay upon the table—these and several other circumstances clearly proved that the shoemaker must have been struck down suddenly while seated at his work, and afterwards dragged into the bed-room; besides, the appearance of the upper rooms proved that a robbery had been committed there. Several closets had been broken open with some sharp instrument, their contents tossed about in great disorder, and a hatband and buckle, which was probably of silver, cut off the shoemaker's hat. The first glance, therefore, proved beyond doubt that this triple murder must have been committed by one or more robbers, who had either stolen into the house during the day, or found some pretext for staying there openly."

We cannot, for the reasons which we have given, follow the writer amid the indications that fastened suspicion on George Wachs—an apprentice to a carpenter at Sölling. It is sufficient to say that he was arrested,—and at once confessed the crime. He was the son of a small farmer, of excellent character—at this time but nineteen years of age—and had been in various services, with a reputation which, good at first, had been gradually deteriorating. Little worse was suspected of him, however, than habits of idleness and dissipation; when, says Feuerbach, he "proved, by a deed of which no one imagined him capable, the truth of the old saying, that there is no propensity, even one apparently harmless, which may not, when fostered by circumstances, grow into an irresistible passion, and hurry a man into the commission of monstrous crimes:—"

"With his master's leave, Wachs left home at eight o'clock in the morning of Maunday Thursday, the 8th of April, with the intention of making his Easter confession at Vilsbiburg. On his way he met Matthias Hingerl, a peasant's son, who was going to the same village to fetch his watch, which he had left to be mended at a watchmaker's, and which he wanted to wear during the approaching Easter

festivities. George Wachs having unexpectedly found an agreeable companion, thought that any other day in the week would do as well for confessing, and spent the greater part of the morning at Vilsbiburg, not in church, but in the public-houses, drinking beer and talking, chiefly about women and his own adventures. Hingerl showed him his watch, which he had fetched from the watchmaker; and although George Wachs said nothing at the time, we may infer, from what subsequently happened, that the sight of this enviable possession painfully recalled to his recollection that, although he certainly had good clothes for the next Easter Sunday, he was still without a watch. At about noon they both went merrily towards home, but stopped by the way at a village, where they drank three quarts more of beer, and then continued their journey. George Wachs, who, as well as his companion, had drunk a good deal, but not enough to affect his senses, was exceedingly merry and noisy, sung and rolled his hat along before him, ran after it, and played all manner of childish tricks. After accompanying Hingerl about two miles farther, he took leave of him, and said that he was going to turn back, but did not say whither he was going or what he wanted. Hingerl had, however, previously remarked that Wachs walked lame, and on asking the reason, Wachs told him that he had cut his foot with a hatchet, and must have his boot mended before Easter Sunday. With this object only, so at least the accused declared on every examination, he turned back and went to the shoemaker's house, which he reached at about three, and where he found the shoemaker's wife and children, and some girls from the neighbouring mill. Before long, James S— came in and cut the shoemaker's hair, after which he went away again. It was not till then that the shoemaker set to work upon Wachs' boot; Wachs meanwhile played with the children, and took particular notice of little Michael, to whom he gave a carnival-cake. After his boot had been mended, and he had stayed some time with the shoemaker, he wished, according to his own account at least, to go away at about four o'clock, and asked the shoemaker whether his clock was right? whereupon the latter told him that it was too slow by a quarter of an hour, and desired his wife to fetch him his silver watch from up stairs that he might wind it up. After bringing the watch to her husband, who wound it up, and hung it upon a nail in the wall beside him, she left the house and went to Sölling to buy fish for the next day. The children also went out to play in the garden with their companions, and George Wachs was left alone with the shoemaker in the workshop. Wachs asserted that he would have gone away with the wife, had not the shoemaker detained him, saying, 'Stop a bit longer; you cannot do much more to day, and I shall be dull all by myself. The wife was very unwilling to leave the stranger alone with her husband. At Sölling, she told Mary Z— that 'Schneeweisser's apprentice had already been three hours at her house; that the young man was drunk, and that she disliked his way of talking, which was so strange that it made her laugh at one moment and frightened her the next.' A fortnight before this, Wachs had been at the shoemaker's on a Sunday morning to have his boots mended, and she now said to Mary Wieser, 'That fellow is at my house whom I dislike for coming during church time—I cannot bear him.' This forboding was soon terribly fulfilled on her husband, her children, and herself."

There is something highly dramatic, yet wearing the unmistakable evidence of perfect truth, in the account given by the criminal of the parley between his conscience and the temptation which assailed it. Feuerbach himself would scarcely have described the insinuation and progress of the argument better:—

"'When the woman was gone,'—these are the criminal's own words,—'we talked over a variety of indifferent matters, and for a long while no evil thought crossed my mind, although the watch was hanging before my eyes the whole time. All at once it struck me how beautiful the watch was. I took it from the wall, examined it closely, opened it, and asked the shoemaker how much it had cost. He told me that, with a silver chain and seal, the watch had cost fourteen florins, but that the chain was up-stairs, in the

cupboard, as he only wore it on holidays, when I should be able to see it. I remarked that I had a mind to buy them, if I could ever get together enough money, and he appeared quite willing to sell them. I could not get the watch out of my head: I walked up and down the room with my eyes fixed upon it, and the thought struck me that I would run off with it as soon as the shoemaker had left the room. But he never stirred from his seat, and continued hard at work upon the upper-leathers of a pair of shoes. The desire for the watch grew upon me every moment, and as I walked up and down the room, I turned over in my own mind how I could get possession of it; and as the shoemaker still sat at his work, it suddenly came across me—suppose I were to kill him? There lay the hammer: I took it up before the shoemaker's face and pretended to play with it; but I did not hit him directly, because I kept thinking to myself that I ought not to kill him. I walked up and down behind his back for some minutes with the hammer in my hand, but still in doubt. Then my longing after the watch gained the upper hand, and I said to myself, Now is the time, otherwise the wife will be here too! And just as the shoemaker was most busily at work, I raised the hammer and struck him with it as hard as I could on the left temple: he fell from his seat covered with blood, and never moved or uttered a sound. I felt sure that I could kill him with one blow. I should think that a quarter of an hour must have elapsed while I went up and down the room thinking how I could get the watch: at length I struck the blow, and this was my last and worst thought. It must have been in an unlucky hour that the desire for the watch took so strong a hold of me. I had never thought about it before: nor should I have entered the shoemaker's house, but for my torn boot. As soon as the shoemaker was down, I put the watch into my pocket and went up-stairs to look for the chain. The key was in the door of the closet in the upper bed-room; and as I thought that they were sure to keep their best things there, I looked in it for the chain, which I did not find; but there were two sheep-skins, which I took. Just as I was going down stairs with the sheep-skins, I saw two other closets on the landing: I therefore turned back and broke them open with a hoe: thinking that perhaps I should now find the chain which belonged to the watch, I turned everything over, but did not find the chain; however I did find six florins in half-florin pieces, thirty kreutzers, and a silver hat-buckle. In the same place also was a hat with a silver filigree buckle, which I cut off, and put in my pocket. (He then enumerated all the articles which he had found in the second closet, and which he had taken; the value of all he stole, including the watch, which had cost nine florins, amounted to about thirty-three florins, or 2*l.* 15*s.*) He then proceeded:—'My chief object was still to find the silver chain, and it was only during my search for it that the other things fell in my way, and that I took them. When I had got all these things, I returned to the workshop to take a piece of leather, and perceived that the shoemaker still breathed: I therefore gave him a few more blows on the temple with the hammer, and then I thought I had better remove him into the bed-chamber, so that his wife might not see him immediately upon entering the house. I accordingly dragged him out of the shop into the chamber near the bed.'

George Wachs, says Feuerbach, had now attained his object, with the exception of the missing chain:—

"There was nothing more to be got; but one crime leads to another. In this case the words of Macbeth proved but too true—

Things bad begun, make strong themselves by ill.

After dragging the murdered man into the chamber, and filling his own pockets with leather enough to make a pair of boots, in addition to the other articles, George Wachs was on the point of leaving the house when the two children met him at the door on their return from play. These children had seen him during nearly half the day, and knew him: if they remained alive, he was betrayed. There could be no doubt as to what his safety required: no choice was left him: the thought and the deed were one. He seized the little boy, and dashed him upon the ground at the foot of the stairs with such violence that the

death-rattle was in his throat in a moment. He then flung Catherine with equal violence under the stairs among a mass of wood and iron; but the girl, after lying stunned for a short time, got up again and endeavoured to reach the inner room to seek protection from her father: the murderer then took up the hammer from the ground, struck the child with it about the face and head, and again threw her under the stairs among a heap of old wood and iron, where she lay motionless, and he concluded her to be dead. Little Michael, however, still breathed. 'When I saw,' continued the murderer, 'that I had thrown him with such violence that he could not survive, I gave him a few blows on the head with the hammer to put him out of his misery. I then threw him between the steps and an old chest, so that they might not find him directly.' This second business was now over; but, before he was well aware of it, a bloody harvest had sprung up under his hands from the seeds he had sown. As soon as the children had shared their father's fate, he again prepared for flight, but first looked out at the window to see whether any one was near who might observe him. Just then a man drove by in a cart, and he was forced to wait until it was out of sight. At last he thought he might escape in safety; but on putting his head out at the door to see if any one was near, he beheld the shoemaker's wife returning from Silling: she had already turned off the road into her garden, and was only a few steps from the house, which he could not leave without running directly into her hands. It was clear, then, that he must stay and murder her too, as he had already murdered her husband and children. 'When I saw the woman coming, I said to myself, now I cannot escape; I am lost, and must kill her too. So I shut the door, seized the hammer, and held it with one hand hidden under my coat, while I opened the door with the other; the shoemaker's wife entered laughing, and said, Why, you have locked yourselves in! I made no answer. As soon as she entered the room she turned towards the chest which stood near the entrance, and which I had left open after my search for the chain. I stood behind her, nearest the door, and before she was aware of it I struck her such a heavy blow with the hammer on the left temple, that she instantly fell close to the chest, and only cried in a low voice, Jesus, Maria! I saw that she could not recover, and gave her several more blows as she lay on the floor, to put her out of her misery. I then dragged her on one side towards the inner room, so that people should not tread upon her as they entered the house. I then went into the inner room, threw a napkin full of eggs, which the woman had brought, behind the grate, and the hammer on the ground,—*hastily took up the little baby, which was lying on the bench, and laid it upon the bed in the back room, for fear it should fall and be hurt.* I then left the house in perfect security, locked the front door, and went straight home to my master's house, where I arrived at about half-past six. The whole affair could not have lasted an hour. It was past five when I struck the shoemaker, and by six the wife was killed. If it had not been for the watch-chain, I should not have got into all this trouble, and nobody would have been killed but the shoemaker. I never once thought of killing the wife and the children.'

We have marked, in the two preceding extracts, three passages in italics, which present not the least curious of the phenomenal aspects in this storm of the passions. These unexpected intrusions of the natural feelings into an atmosphere which might have been supposed incapable of yielding them a moment's breath—these touches of commonplace tenderness in the midst of deeds the least savage of which makes the heart ache with pity—these sentimental inscriptions on the shambles—are effects on which the painter of the passions dare not have ventured in fiction, for their startling improbability.—But an eye-witness was present at the murder of the woman and that of the little boy, on whom the criminal had not reckoned. The daughter Catherine saw all that passed, after she was herself struck, from beneath the stairs

where she lay; and deposed to the facts on the trial of the prisoner. The *That-besand* was, in each case, of course, forthcoming; and the prisoner received sentence of death by the sword—which was executed.

Notwithstanding the length to which this article has already run, we are tempted to give the reader one example of Feuerbach's manner in the analysis of motive and the extraction of the truth. So much of the charm and interest of these narratives consists in the psychological comment, that our notice must be incomplete without it. The eminent jurist's examination into the integrity of the confession which we have just quoted will furnish an instance suited to our purpose. As we have observed, no example which we can offer will exhibit the peculiar faculty in question in its most eminent exercise; inasmuch as to reason upon facts, with the whole of them before us, is a less subtle process than that of arriving at the facts themselves by the road of speculation; because it is far easier, with the game found, to follow back upon the trail which led to it—marked as the whole line is by the notches and footsteps of the pursuer in his progress, in addition to those of the pursued,—than to trace it out from the beginning, by the few and imperfect indications which the hider from the law has taken all the pains he could to obliterate behind him. The quality, not degree, of the art,—the fashion rather than the power, of the instrument—is exhibited in the following extract:—

"The truth of his assertion that he entered the shoemaker's shop without any criminal intention, and that it was not until the watch was so temptingly exhibited before his eyes that the idea of murder entered his mind, seems somewhat doubtful. It certainly looks suspicious that the same man should have murdered another for the sake of his watch at five in the afternoon, who on the morning of the same day feasted his eyes on a watch in his comrade's possession. And as it appears by the indictment that he had seen the shoemaker's silver watch hanging in his workshop a fortnight before, it seems natural to conclude that the desire of possessing it was then excited, and subsequently much increased by the sight of his comrade's watch. By this presumption we may also easily account for his suddenly turning back on the road from Vilsbiburg, his unusually long stay at the shoemaker's house, and, lastly, for his wild looks and his strange way of talking. These conjectures, however, lose all their weight on closer examination. From first to last the criminal never seems to have acted upon any predetermined plan, but merely to have obeyed the inspiration of the moment, and to have yielded to the temptation of an opportunity created by the coincidence of several accidental circumstances. It is impossible to calculate chances, and least of all a chance made up of a variety of accidents. Whoever lays a scheme for some predetermined object, if he be not less than half-witted, will found it upon circumstances more or less within his control, and not upon events entirely beyond it, and merely dependent upon chance. The shoemaker's cottage, though lonely, was no hermit's cell. One half of it was inhabited by the day-labourer's family as well as by his own: the accused must also have known that the shoemaker was likely to be visited by a number of customers just before the Easter holidays. He could not have entertained the slightest expectation of finding Huber quite alone, or of remaining with him for hours undisturbed by the presence of a third person. When he entered Huber's workshop at about three in the afternoon, he could by no means have guessed that the wife would go to a distant village, or that both the children would leave the house and stop out at play about an hour. A man who goes with deliberate intention to murder is sure to determine beforehand in what manner and with what instrument he will commit the crime. He does not trust to the chance that when he is on the spot luck will provide him with a knife, a dagger, a pistol, a hammer, or some other instrument of death. The prisoner's statement that he went to the shoemaker's house merely to get his boots mended was

by no means who accomp burg, saw a must get return to the suspicious. fession exact agree so w picture of next to imp statement so of the foren with the ide hiborg on pu weichmaker public-house business. W talked about him double and was to his compani watch out of it, boasting Wachs said a young man panion, and sure. Thus intentions, had seen, he tation which house. An of one whos morning be another, an This second then return well, where could not a the more in seal likewise maker told on holidays better than panion's po are, to ap- outline al vision for a he indulged ungewohnt wishes have watch from talked of bu to sell him fresh fuel within him his desires sum of mor not hope so passion of i fixed, and resigned fo choose the before his and it was theshoema the choice indeed, rat prepared fo tunity or in this case which aciz buried his ing influen markable wishes, an plishing hi we might cruelly. I object of which con dinary chi absence of and run of some thin owner: th in the fir exactly kil nising a e hands befo

by no means a mere pretence. Matthias Hingerl, who accompanied him on his way to and from Vilsbiburg, saw a hole in his boot, and heard him say that he must get it mended before Easter. Thus his return to the shoemaker's house has in it nothing suspicious. . . . We may therefore accept his confession exactly as he gave it: all the circumstances agree so well with each other, and form so accurate a picture of the workings of his mind, that it would be next to impossible for a mere peasant to invent a statement so perfectly true to nature. The events of the forenoon had already filled his imagination with the idea of a watch. Hingerl had gone to Vilsbiburg on purpose to fetch home his watch from the watchmaker's, and George Wachs had to wait at the public-house while his companion transacted this business. When Hingerl rejoined Wachs he naturally talked about the watch, the possession of which gave him double pleasure now that it had been mended and was to go particularly well. In order to make his companion share his pleasure, Hingerl took the watch out of his pocket and allowed him to examine it, boasting of its excellence all the while. George Wachs said nothing, but it was impossible that so vain a young man should not envy his more fortunate companion, and long for the possession of a similar treasure. Thus, without any guilty thoughts or criminal intentions, George Wachs was prepared by what he had seen, heard, and felt that morning, for the temptation which afterwards met him in the shoemaker's house. An unhappy chance placed before the eyes of one whose thoughts and wishes had on that very morning been directed towards a watch, just such another, and the tempter, opportunity, stood by. This second watch was not merely shown to him and then returned to its case, but was hung against the wall, where it continued to excite his desires; he could not avoid seeing it, and the longer he looked the more inviting did it appear. A silver chain and seal likewise belonged to this watch, which the shoemaker told him were so fine that he only wore them on holidays. This watch, with its fine chain, was far better than that which he had coveted in his companion's possession. To be the owner of such a treasure, to appear before the women thus adorned, to outshine all his companions, was indeed a tempting vision for a vain lad of nineteen; and in this vision he indulged until liking became longing, and longing ungovernable passion. For a time his yet undefined wishes hovered round their object; he took down the watch from the wall, examined it more closely, and talked of buying it. But when the shoemaker agreed to sell him the watch, thus placing it at his disposal, fresh fuel was added to the flames which burned within him. Nothing now intruded itself between his desires and their object but the want of a small sum of money, which he did not possess and could not hope soon to obtain. But was the most intense passion of his heart, the object on which his mind was fixed, and which he already fancied his own, to be resigned for such a trifle? The passions always choose the shortest path. There hung the watch before his eyes; he had but to stretch out his arm and it was his: no one was there to prevent him but the shoemaker,—who must quit the room, or die. Thus the choice lay between theft and murder; the former, indeed, rather than the latter, but he was equally prepared for the one or the other, according to opportunity or circumstances.—The most striking feature in this case is the fearful spectacle of a sudden passion, which seized on his imagination like a whirlwind, and hurried him on to perdition. The blinding, maddening influence of the passions was exhibited in a remarkable manner in his conduct. All his thoughts, wishes, and actions, considered as means for accomplishing his ends, were so foolish and senseless, that we might call them childish but for their extreme cruelty. He was so completely wrapped up in the object of his desires as not to perceive objections which could scarce escape the observation of an ordinary child. He first waited for the momentary absence of the shoemaker in order to seize the watch and run off with it, which would have been much the same thing as to take it before the very eyes of its owner: the thief would have been as certainly known in the first as in the latter case. But this youth was exactly like the stupid savage, who, incapable of resisting a sudden impulse, runs away with a string of beads before the very faces of the ship's company,

and hides behind a tree, where he thinks himself and his booty safe so long as he does not see those by whom he is seen. The murder which George Wachs planned in case the shoemaker should not leave the room, was quite as ill contrived. None but a man blinded by passion could avoid seeing that detection was as certain as the murder was easy. He was well known to the family, and indeed to the whole neighbourhood: the miller's lad James had met him at the house, and the shoemaker's wife and children had left him alone with his victim, and must therefore, immediately upon discovering the murder, have fixed upon him as the murderer. Nothing but the most reckless and blind rapacity, incapable of forethought and reflection, would have perceived the mere physical possibility of the deed and overlooked its real impracticability, and the certainty of immediate detection.—A strange contrast to the heat of his desires is presented by the coolness and presence of mind with which this youth of nineteen, who probably found himself for the first time exposed to such temptation, conceived, determined on, and performed so frightful a deed. No sooner had it occurred to him to take advantage of the shoemaker's absence, in order to obtain possession of the watch, or, should he not leave the room, to murder him, than he was fully prepared with a plan which cost him not a pang to conceive and determine."

In conclusion, we may observe that the translated narratives are abridged to little more than half their original length; that the original work of Feuerbach contains 1,300 closely-printed pages;—and that Lady Duff Gordon's pen may, we think, be pleasantly engaged on a second volume of extract from its contents.

OUR LIBRARY TABLE.

The Novitiate; or, A Year among the English Jesuits, &c. by Andrew Steinmetz.—We have certainly no prejudice in favour of, and we trust none against, the Professors of Stonyhurst and the Recluses of Hodder House likely to influence our judgment, yet on no count can we approve or admire this book by Mr. Steinmetz. By his own showing, he rushed upon the plan of Jesuitizing himself with schemes of worldly advancement in his view; and it is not therefore very extraordinary that the routine of a probation enforced, not by angels, but by mortals, should, after a time, become intolerably galling and wearisome to one who had undertaken to bear it with so much more of impulse than of conscience; or that Mr. Steinmetz should shrink from the final plunge, and escape from the disappointment,—nay, almost discredit,—which follows immoderate exaltation, into other devotional excitements. But these circumstances, by his own statement so questionable, should have sealed his lips. As it is, his book is uninteresting, garrulous, rambling, in places unintelligible. Assuming Jesuitism to be a pernicious influence, it must be obvious to all, save the naturally bat-eyed, or those whom the *edum theologicum* has blinded, that neither the strong arm of Power, nor the tempered weapon of Ridicule, has been able to destroy it; each partial suppression being, in truth, merely an illustration of the resisting force and inward vitality which the system possesses. Other measures, then, must be tried, better suited to the times we live in; and the main-springs of these we believe—we are sure—to be Truth and Fairness, working in concert with Intelligence.

The Bushranger of Van Diemen's Land, by Charles Rowcroft, Esq.—This novel reminds us of one of Mr. Fenimore Cooper's forest or prairie tales—an escape from peril being the main incident, which is spread over three volumes. A ship-full of settlers, who anchor at the mouth of the River Derwent, is seized upon by a band of those miscreants who have passed into the "lowest deeps" of outlawry and crime: the heroine falling, by especial chance, into the hands of the leader of this choice company. It comes to pass that circumstances,—frustrating the criminals' hope of escape,—break up the enterprise, and that Mark Brandon is compelled "to take to the bush" again, dragging with him Helen and a simple cockney, one of her fellow passengers,—the Bushranger, of course, falling in love with her (!) by the way—for the man has a touch of Byronism about

him, which enables him to gloss over his abominable purposes. Though instinct and long experience satisfied us, from the first, that the accomplished and elegant Helen (a pattern heroine in her courage, ingenuity, and power of enduring fatigue!) would not finally fall into the Bushranger's clutches—the scenes of escape and ambuscade and suspense, are cleverly protracted, and excite uneasiness. The blackguardism and crime of the convicts, however, and the brutality of the savages, become at last wearisome:—that element of poetry, which as 'The Last of the Mohicans' tells us, belongs to the Red Man of North America, being equally wanting to the aborigines and escaped convicts of Van Diemen's Land. Allowing for this, 'The Bushranger' is well worth reading, as containing many strange pictures and experiences.

The Legacy of an Etonian, Edited by Robert Noldands.—This,—if the character in which Mr. Noldands makes himself appear be not merely one of the fanciful modern designs for the presentation of the anonymous,—is a volume of posthumous poetry: a fact which it is not otherwise important to verify, than because the advice which we might think it benevolent to offer to a living author of the class against any future dalliance with the Muse would, upon the supposition of the title-page, be unnecessary. As regards the past, an executor has not the excuse for the publication of a poetical mediocrity which is perforce conceded to that self-love in whose presence self-criticism is, we know, by immemorial teaching, a rule of no authority. It is not that the writer, in the present instance, is without a technical capacity and poetical apprehension, which might have given to these flowers of his imagination a place somewhere in the anthology of fifty years ago;—but, besides that the public ear has now attained a degree of sensibility and intelligence which this sort of singing will not satisfy, there is already a surfeit of such music if it would. Our own vocation makes us well acquainted with the lamentable statistics of this matter; and the result, upon an average of the last seven years, is, that every tenth man and woman born into the world has a faculty of verse like this, and uses it remorselessly. The barrel-organ is at all our study doors—the hurdy-gurdy in all our literary streets. Even where the tunes are well chosen and not badly set, we cannot patronize these instruments; nor promise either fame or finance to the performer.—We will not undertake to recommend 'The Legacy of an Etonian,' as worth the duty.

The Planetary and Stellar Universe, by R. J. Mann.—A pleasing book on telescopic astronomy, with some description of telescopes, and some historical account of discovery. But we doubt whether the author does not write hastily, and beyond his depth. Can there be no doubt (Mr. Mann says there cannot: we think there can) that "the great luminosity of the comet is some mysterious imponderable agent related by intimate sympathy to the great source of our light beams, and capable of being disturbed by its nearer vicinity, and thrown into some unknown condition of polarization?" We take a curious historical comment. Kepler, in one of his vagaries, said the solar system was a harmony in which Jupiter and Saturn took the bass, Mars, Earth and Venus the tenor, and Mercury the treble. "In this case," says Mr. Mann, "it appears his statement was not altogether absurd, for he very soon afterwards published his third law, enunciating the harmonious (!) relation connecting the periods of the planets with their solar distances." Certainly Kepler did find out that the squares of the periodic times are as the cubes of the distances, which is an harmonious law: but does this mean that Jupiter and Saturn play the trombone, Mars, &c. the clarinet, and little Mercury the piccolo flute? O my! (or rather, as we are plural, O our!): Mr. Mann's facts may be read for profit, and his comments for pleasure.

The Life of Herodotus drawn out from his Book, by Prof. Dahlmann, of Bonn. Translated by G. V. Cox, M.A.—A 'Life of Herodotus' extending to 170 pages! and yet all the facts that antiquity has bequeathed to us respecting him might be comprised in less than half a dozen! "The title," says the translator, "is not quite a correct one." We should think not. It ought to be called a dissertation on all the passages preserved in ancient writers relating to the

father of history, and still more to his works. Of these disquisitions some are useful, a few fanciful, but all ingenious. The volume cannot fail to be consulted with advantage by every reader of Herodotus, who is, beyond all question, the most useful and the most agreeable writer of profane antiquity.

A German Grammar.—*German for Beginners; or, Progressive Exercises in the German Language.*—*German Tales for Beginners, arranged in a Progressive Order*, by W. Wittich, Teacher of German in University College.—Of these elementary books we can speak in terms of high eulogium. They are among the easiest and best helps to the acquirement of the language, because they are the most progressive; and the pupil who uses them, with ordinary talents and ordinary industry, will soon learn to smile at what are considered to be difficulties. They deserve to be popular, and we hope they will become so.

New Editions have appeared, since our last notice, of the sixth and seventh volumes of the *Despatches of the Duke of Wellington*; also of Mr. Lushington's *Life of Lord Harris*—Wordsworth's *Poetical Works*, in one large double-columned volume.—Dr. Abercrombie's *Moral Feelings and Intellectual Powers*, in two small popular volumes; and a seventh edition of a work which cannot be too extensively circulated, the Archbishop of Dublin's *Elements of Rhetoric*. In connexion with these, we may mention, second editions of Dr. Moore's *Power of the Soul over the Body*, and of Mr. Williams's *Home Sermons*. Mr. Bohn has also started a 'Standard Library,' with Roscoe's *Life of Leo X.*, Schlosser's *Philosophy of History*, and the *Miscellaneous Works of Robert Hall*; all good, well got up, and wonderfully cheap. Vols. 7, 8, 9, 10, of Mrs. Bray's Novels contain *Trelawny of Trelawny*, *Trials of the Heart*, *Henry de Pomeroy*, and *Courtney of Walveddon*. An illustrated issue of the *Poems of Eliza Cook*—likewise a fourth impression of Dr. Allen's *Select English Poetry*. We welcome a third edition of Mr. H. N. Coleridge's *Introduction to the Study of the Greek Classic Poetry*, a work which will yearly rise in estimation. Of older productions, we notice new editions of a scarce work, *Lord Liverpool's Coins of the Realm*, Dr. Middleton's *Free Enquiry*, Bishop Newton's *Analysis*, and Mr. Meek's *Reasons for Attachment to the Church of England*. Mr. Murray has added Lord Mahon's *Life of the Great Condé* to the 'Home and Colonial Library.' An "unabridged and stereotyped" edition of *The Wandering Jew*, by Mr. Aird, has also appeared; and new editions of Mrs. Caudle's *Curtain Lectures* and the *Comic Blackstone*. Neat and cheap editions of *Keats's Poems*, and the *Minor Poems of Shelley*—*The Philosophy of Wealth*—Mr. St. John's *Trapper's Bride*—Miss Lambert's *Hand-Book of Needlework*—and *Quessed's Art of Land Surveying*.

LIST OF NEW BOOKS.

Arrowsmith's Modern Geography, new improved edit. 12mo. 6s. bd.
Abbott's (M.) Personal Narrative of the Seven Years' Persecution of Her and Her Niece, &c. 1s. 6d. cl.
Ald's (D. M.) Self-Instructing French Grammar, 4th edit. 1s. 6d. bds.
Aylmer's Chancery Practice, 2nd edit. 12mo. 14s. bds.
Bogue's European Library, Vol. VI. 'Michelet's Life of Luther,' trans. by Hazlitt, 12mo. 9s. 6d. cl.
Burns's (Jabez) Mothers of the Wise and Good, 8vo. 3s. 6d. cl.
Concise Glossary of Terms used in Grecian, Roman, Italian and Gothic Architecture, abridged, 12mo. 7s. 6d. cl. gilt.
Christison's Easy French Grammar, 4th edit. 18mo. 1s. 4d. cl.
Clarke's Cabinet Series, 'Sigismund Forster,' by Ida, Countess Hahn-Hahn, imp. 22mo. 1s. 6d. awd.
Collection of Special Acts on Railways, 8 & 9 Vict. 2 vols. 12mo. 24s. cl.
Chambers's Geographical Questions and Exercises, 18mo. 2s. bd.
Creation, a Vision of the Soul, by a Christian Platonist, crown 8vo. 3s.
Dodd's Peerage, Baronage and Knights of Great Britain and Ireland, Sixth Year, 6s. 9s. cl.
Drake's (L.) Heroes of England, 3rd edit. 8vo. 3s. cl.
D'Aubigny's History of the Reformation (Oliver and Boyd's Standard Edition) revised and corrected by Author, Vol. I. post 8vo. 3s. cl.
Euripides Hippolytus, with English Notes, and a Selection from the Scholia, by C. D. Yonge, P.A.S. 8vo. 3s. cl.
Englishwoman's Family Library, Vol. II. 'Daughters of England,' by Mrs. Ellis, 8s. cl.
Emilia Wyndham, by Author of 'Two Old Men's Tales,' &c. 31s. 6d.
Foster's (F., Esq.) 'The Times' Commissioner's Letters on the Condition of the People of Ireland, 8vo. 15s. cl.
Halliday's Dictionary of Archaic and Provincial Words, 8vo. 21s. cl.
Hine's (J.) One Hundred Original Tales for Children, 12mo. 4s. cl.
James's (G. P. R.) Works, Vol. VIII. 'The Robber,' med. 8vo. 8s. cl.
Kennedy's (Capt.) Algeria and Tunis in 1845, 2 vols. post 8vo. 21s. cl.
Lawrence's (Maj.) Adventures in the Punjab, 2nd edit. 2 vols. 21s. cl.
Michelet's Life of Luther, trans. by G. H. Smith, med. 8vo. 2s. 6d. awd.; ditto, The People, trans. by ditto, medium 8vo. 1s. 4d. awd. (Whittaker's Popular Library.)
Michelet's (Priests, Women and Families) and 'The People,' trans. by Cocks, cheap edition, 2 vols. in 1, post 8vo. 3s. 6d. cl.
New Timon, a Romance of London, 3rd edit. post 8vo. 7s. 6d. cl.
Naturalist's Library, Vol. VII. People's Edition, 'Humming Birds,' Vol. II. 8s. 9s. 6d. cl.
Parker's Discourse of Matters pertaining to Religion, post 8vo. 7s. cl.
Rhymes by a Poetaster, crown 8vo. 10s. 6d. cl.
Recollections of a French Marchioness, 2 vols. post 8vo. 21s. cl.
Step-mother, by G. P. R. James, Esq. 3 vols. post 8vo. 31s. 6d. bds.
Smith's (late Rev. Sydney) Sermons at St. Paul's Cathedral, the Foundling Hospital, &c. 8vo. 12s. cl.

Sharpe's London Magazine, Vol. I. royal 8vo. 4s. 6d. cl.
Scenes in the Life of a Soldier of Fortune, by a Member of the Imperial Guard, 12mo. 5s. cl.
Transactions of the Medical Society of London, New Series, Vol. I. 9s.
Webb's (Mrs.) Reflections on the History of Noah, 8vo. 3s. cl.
Wheeler's Hand-Book of Anatomy for Artists, 8vo. 3s. 6d. cl.
Waverley Novels (Abbotsford Edit.) Vol. X. roy. 8vo. 28s. cl., 42s. mor.
Young's (Prof.) Three Lectures on Mathematical Study, 12mo. 2s. 6d.

OUR WEEKLY GOSSIP.

THE Germans are, as usual, busy commemorating. They seem to feel the necessity of bringing back, by every possible means, to the minds and senses of the people that great national individuality which was so nearly effaced for a long time by French influences. This sentiment is, doubtless, at the bottom of the fashion of "Denkmale," anniversaries, and all sorts of commemorations. Our readers have, from time to time, been informed of the various ways in which the 3rd centenary of Luther's death has been celebrated by the Protestants throughout Germany. At this moment, their enthusiasm is exalted by party and political bitterness; and the hymns in honour of the Strong Tower of the Psalmist are sung in tones of loud defiance to dissidents of every kind and degree. These inspirations are so impure, that we have little sympathy with them. For our part, we learn more to the commemoration proposed by the veteran Jahn,—the centenary of the burning of the last witch. When we first read of it in the newspaper, we laughed. It brought back to our mind the monument in the forest between Dresden and Königsbrück. "To whom is that monument erected?" said we to our companion, a veteran Saxon general,—thinking to hear the name of one of the heroes of the country. "To the last wolf," was the answer; (and, on nearer approach, we perceived his effigy)—"Here, on this spot, was killed (we forget how many years ago) the last wolf that was seen in these forests." On reflection, however, one sees that these are the milestones that measure the great march of Civilization. The last remnant of the fierce brutes that disputed the empire of the soil with the cultivator,—the last victim of the more ferocious fanatics that ruled the mob, these are unquestionably landmarks of the progress of intelligence and humanity. Wolves are gone; but still, *homo homini lupus*! When will wolfish passions be subdued? What happy age will see the monument of the last conqueror?—and the last persecutor? We are not half careful enough to mark and record the entrance and the exit of human things: even the smallest have their value, as indicating changes in manners and habits. "I remember," said a friend, "in my childhood the sort of interest which one of the city notables acquired in my eyes, when I was told that he was the first man ever seen to carry an umbrella. He had travelled on the Continent, and brought back this novelty; which, to make it more obtrusive, was of the flagrant red still common in Germany. The men were disgusted at such effeminacy; the women laughed; the little boys in the street hooted. Yet, to even this intolerable innovation did the public mind at length accommodate itself. There are other things besides gas and steam worth noting."—Whether Dr. Jahn succeeded in getting up his witch commemoration or not, we never heard.

The third *conversazione* of the Marquis of Northampton, as President of the Royal Society, was held on Saturday last, and had a more than usually full attendance. Among other objects of interest shown on the occasion were some specimens exhibiting the results of a curious process whereby an ingenious Italian has succeeded in effecting the summary petrification of animal substances.

Lord Aberdeen has, we find, resigned the presidency of the Society of Antiquaries—recommending that body to elect some one to the dignity who has leisure to bestow personal attention on their affairs.

Letters, dated Fernando Po, November the 9th, have been received from Captain Becroft and Dr. King; giving the results of their new attempt to open a commercial traffic with the natives of Central Africa. The expedition had returned from the Niger to that island six days previously,—having remained on the river for a period of three months and a half. They found the aspect of things in the interior materially changed for the worse, in consequence of deaths, and feuds and wars among the chiefs. Rabbah, the largest and most flourishing town on the river in 1840, is now deserted and in ruins. The mission has, consequently, been less commercially success-

ful than was anticipated,—though as much so, allowances being made for these circumstances, as Dr. King had ventured to hope.—We may mention that the French war-brig *Ducoudré*, being commissioned on a hydrographical survey of the south-eastern coast of Africa, as far as Cape Gardafui, and the southern coast of Arabia, to the entrance of the Persian Gulf, M. Boivin, a distinguished botanist, is about to be sent out to join the expedition at the Isle of Bourbon, with a view to profiting by the occasion in his particular department of science.

Some time since, we mentioned that, from the rapid increase of the valuable collection of specimens at the Museum of Economic Geology, it had been found necessary to remove from Craig's-court; and that a building specially devoted to the purpose was to be erected in Piccadilly. The ground for the latter is, we observe, fast clearing; and preparations are being made for a structure which will be, we trust, an architectural ornament to London. We do not want a sumptuous palace,—but a work of pure and refined taste, such as educated Englishmen may refer to without a blush: and we hope there will be no more of that nigardliness which doled out its dribbets to poor Wilkins, and thus compelled an architect of unquestioned learning and ability to spoil, as is now admitted, one of the finest sites in Europe. The Museum of Economic Geology, too, in its extended form, ought to be, and we trust will be, a practical and strictly scientific exposition of the Geology of the British Isles; of their mineral wealth and the application, in the most enlarged sense, of Geology and Mineralogy to useful purposes, and to those ornamental arts which, ministering to the improvement of taste, advance the condition of a people and add to the amenities of private life. It ought to be an exemplification of the progress of improvement in all those arts which are embraced within its meaning, giving that the greatest latitude,—and a depository of the labours of the Geological Survey, now connected with it, from which scientific and practical geological information may be gained, and not merely Mineralogy but the progress of all the arts of Metallurgy studied. An establishment of this kind has been long wanted in England; and we are pleased that Government is proceeding to extend the present institution. As this is done, the usefulness to the public of the great mass of illustrations which will necessarily be gathered together,—and which indeed are very rapidly accumulating,—must become so evident, that we augur the rise of an establishment truly worthy of a great nation.

One by one, the chiefs of the last generation of actors are retiring from the stage of life—as nearly all have long since quitted the mimic stage. The boards are trod to-day by scarcely one of all those whose names are the historic illustrations of the starry period when Liston first reigned in the region of Farce; and of the few who were still left to private life, this most popular of modern actors—the Tartleton of his day—is now numbered amongst its dead. John Liston expired on Sunday last, at his house in Knightsbridge. The mere announcement itself expresses the sum of all particulars,—the name includes all of the person that the public need to know. The actor was every man's acquaintance. We should no more think of offering to our readers, of any class, an account of who Liston was, than of describing the figure of some familiar joke which was in all men's mouths, or analyzing the laughter that has run by every hearth. It is sufficient to say, that for that public whose enjoyment of Liston was once almost a passion, it is probable that his place will never be precisely filled up.

We have much satisfaction in announcing to our readers that Sir Robert Peel has acknowledged the long and diligent services to botanical literature of the late Mr. Loudon, by a pension of 100*l.* a year to his widow.

With reference to the many great and important changes proceeding, or projected, in the outward aspect and arrangement of the metropolis, we may mention, that the same Minister has announced to the House of Commons Her Majesty's intention to appoint a Royal Commission for the purpose of considering the manner in which the railway schemes proposing termini in the metropolis shall be dealt with.

Many years ago, a curious and interesting col-

lection of Rom Polden Hill, three pieces in harness-buckle, jettions, horse-hill of sword, had been inlaid were engraved servation. T brought to antiquities in guinea,—it is The French Historical M archaeological town of Metz, number of its neighbour The origin of a G coively a G capital of L and Imperial France, in 15 a series of t attractive th dom. Before excursion to death, in that Villeneuve,— of the Courri Singing for many an epig shall be thou A paragraph papers," to some of the h of the imns of to be introdu and Middle "thoroughly the choral ser of meetings shall be given elements of of reading m a paragraph pretends to b an Oxford o Gregorian Cl young and ol naturally, th certainly not the name of ever, we see to get over w exercise *Pun* be expected way for m the generalit would prese Benchers as gown, with them in ch the grotesque the classes s much help to or poor Ch fancies whi nected with The harmon but. The point has b acy, yet th musical pre Cecilia up adhesion o Millennium sound of whi chan legal educ the courts Arts which Lat. Gram barbarisms of their ru to music. Motions of dry, he

lection of Romano-British antiquities was found on Polden Hill, in Somersetshire; comprising eighty-three pieces in all, and including bronze bridle-bits, harness-buckles, rings ornamented with singular projections, bosses of shields, fibulae, hooks, strigiles, hilts of swords, and other objects. Some of these had been inlaid with precious stones and silver, many were engraved, and all were in a high state of preservation. This collection was, on Monday last, brought to the hammer; and the Romano-British antiquities in question were knocked down for 100 guineas,—it is said, to the British Museum.

The French Society for the Preservation of Historical Monuments has decided to hold its archaeological congress for the present year in the town of Metz—assemblying on the 1st of June. The number of interesting monuments in the place and its neighbourhood have determined the selection. The origin of Metz is lost in the night of time. Successively a Gaulish city, a Roman municipality, the capital of the kingdom of Austrasia, then of the kingdom of Lorraine, and finally a free Episcopal and Imperial City, before its definitive annexation to France, in 1552, it offers to the annalist, it is said, a series of subjects more numerous, varied and attractive than most of the other towns in the kingdom. Before separating, the Society will make an excursion to Trèves.—The Paris papers mention the death, in that city, at the age of eighty-four, of M. Vivenave, the translator of Ovid, and the founder of the *Courrier Français*.

Singing for the million has been the subject of many an epigram—which it has outlived; but what shall be thought or said of singing for the lawyers! A paragraph has been “going the round of the papers,” to the effect that, under the authority of some of the heads of two of the honourable societies of the Inns of Court, a system of class singing is about to be introduced amongst the members of the Inner and Middle Temple, with a view to enable them to “thoroughly understand, and be able to take part in the choral service of the church.” During the series of meetings of the classes, it is proposed that there shall be given a thorough course of instruction in the “elements of music, management of the voice, art of reading music, and singing at sight.”—That such a paragraph is to be taken for anything like what it pretends to be, we, of course, have no belief. It is an Oxford exercise, doubtless,—a flourish for the Gregorian Chant, put forward by the Tractarians, young and old perhaps, of the Temple, and having, naturally, the direct patronage of the organist,—but certainly not entitled to speak, as it affects to do, in the name of the societies. Be that as it may, however, we see not how the lawyers as a body are ever to get over it. No protest will be strong enough to exercise *Punch* and the caricaturists. Nor should it be expected; no subject so rich has come in their way for many years. There is something cruel in the generalities of this irresistible paragraph,—which would present the Bar as one grand chorus and the Benchers as singing boys. The choristers in wig and gown, with the Attorney-General leading the Anthem in church, is a theme which our own sense of the grotesque can just reach; but to follow them into the clamour at practice time can be done only with such help to the imagination as that of Cruikshank or poor Charlet.—But there is no end to the pleasant fancies which the paragraph conjures up,—unconnected with the school-room or the Temple Church. The harmonies of the Bar are a new forensic attribute. Though the knowledge of *point and counterpoint* has been looked on as an essential of advocacy, yet the Advocate has never been deemed a musical profession. The undisputed reign of St. Cecilia upon earth seems finally expressed by the adhesion of the wranglers. Visions of a coming Millennium pass before our eyes, to the unaccustomed sound of legal music.—Meantime, who shall say what changes, for the better, this new branch of legal education may introduce into the practice of the courts? Music is emphatically one of the Fine Arts which “*emollit mores nec sinit esse feroces*,” (*vid. Lat. Gram. in U.S. Eton.*); and there are many legal barbarisms yet retained which would lose something of their rude and antiquated character by being set to music. The pleadings would make capital catches. *Motions-of-Course* are now conducted in a species of dry, hard chanting, which would be a great gainer

by the addition of melody. A Bill in Chancery, with its repetitions, should be a Round. The defendant's counsel in the common law courts might address the jury in recitative, assisted by an occasional chorus of juniors,—and delivering his more elegiac passages and pathetic appeals in the form of *Aria*.—All these things may come of the singing-classes, if the promise of the paragraph be true, and the lawyers be steady to their lessons. Examinations at a police-office will be in the nature of undress rehearsals; and a trial on gaol delivery will rise to the dignity and interest of opera.

BRITISH INSTITUTION, PAUL MALL.
The Gallery, for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN daily from Ten till Five, admission, 1s.; Catalogue, 1s.

WILLIAM BARNARD, Keeper.
THE EXHIBITION of the SOCIETY of BRITISH ARTISTS, SUFFOLK-STREET, PAUL-MALL EAST, WILL OPEN on MONDAY, March the 30th.—Admission, 1s.

EDWARD HASSELL, Secretary.
DIORAMA, REGENT'S PARK.—REDUCED PRICE of ADMITTANCE.—NOW OPEN, a highly interesting exhibition, representing the CASTLE and TOWN of HEIDELBERG (formerly the residence of the Electors Palatine of the Rhine) under the various aspects of Winter and Summer, Mid-day and Evening; and the exterior view of the CATHEDRAL of NOTRE DAME at Paris, as seen at Sunset and by Moonlight, and which has been so universally admired. Both pictures are painted by the late Chevalier Reumont. Open from 10 till 5. Admission to view both Pictures—Saloon, 1s.; Stalls, 2s. as heretofore.

EXHIBITION of TABLEAUX, Oil Painted and in Relief, 200, REGENT-STREET. The Nobility, Gentry, and Public are respectfully informed that the above Exhibition is now OPEN, and will comprise models of Fruit, Birds, Fish, &c. These Tableaux have already attracted much attention on the Continent, as well from the intrinsic beauty of the colours, and grouping, as from their overcoming the most difficult question in Art; viz. the combining distant perspective on a flat surface, with a foreground modelled in relief; preserving, at the same time, unity of composition.—Admission, 1s. which will also admit to the Anatomical Gallery. Open from 10 till 6.

MUSEUM of PATHOLOGICAL ANATOMY, containing upwards of one thousand models, cast from, and coloured after, nature, comprising every part of the Human Frame in every state of disease.—Admission 1s., which will also admit to the Anatomical Gallery. Open from 10 till 6.

GENERAL TOM THUMB will shortly Close his Farewell Levees at the EGYPTIAN HALL. Many persons having procured tickets without being able to gain admission, these tickets will continue to be received, but the public are respectfully informed that his Morning Levees are much less crowded than those of the Evening. The little General appears every day and evening in all the costumes and performances in which he has had the distinguished honour of appearing three times before Her Majesty and before all the principal Courts of Europe. Hours from half-past 12 to 2, half-past 3 to 5, and half-past 7 to 9 o'clock.—Admission, 1s.; Children, half-price. After 9 o'clock on each evening he appears in his new play at the Lyceum Theatre.

The WAR IN INDIA, creating intense excitement throughout Europe, a NEW ADDITIONAL EXHIBITION now open daily, from 11 to 6 o'clock, at the COSMORAMA ROOMS, 200, Regent-street, delineating on a grand scale, with splendid scenic effects, the BATTLE of MUDKEE—the BATTLE of FERROESHAH—the NIGHT ATTACK on the BIVOUAC, and the VICTORY of FERROESHAH. The brilliant achievements of the British Army in India, cannot but render this Series of correct and vivid Representations of those unparalleled scenes of the greatest interest and importance.—200, Regent-street.—Admission, 1s.

SCIENTIFIC AND LITERARY

ROYAL SOCIETY.—March 19.—The Marquis of Northampton, President, in the chair.—The following papers were read: ‘On the Blow-hole of the Porpoise,’ by F. Sibson. ‘On Motion in the Lumbar Division of the Spine in Birds,’ by G. O. Fleming.

GEOLOGICAL SOCIETY.—March 11.—Sir R. I. Murchison, V.P., in the chair. The following communications were read: ‘A Notice on the Geology of part of the Beloochistan Hills in Scinde,’ by Captain Vickary. The district visited by the author extends for about ninety miles from west to east, and for about fifty miles from south to north. The general direction of the hill-ranges and valleys is nearly east and west, and the mean dip to the south. There are in all seven parallel ranges of mountains, increasing in height towards the Murray Hills, the most northern point visited. The first and second of these ranges were described as of considerable elevation, and extending far towards the east; but the second of them is limited in the westerly direction, where it abuts against the third—the first limestone range. The dip is variable, small in the first range, but somewhat greater in the second, and the surface covered with boulders of nummulitic limestone from the north. Beneath the sandstone is a bed of foliated gypsum, from which salt springs appear. The nummulitic limestone, which next succeeds, is variable in its character and appearance, and contains a good number of fossils, but chiefly abounds in nummulites.* There are four ranges of this rock,

* Among the fossils, specimens of which were presented to the Society, as many as six species have been identified with fossils from a similar rock of great interest at Biaritz in the Pyrenees.

the highest of which is the Murray range. Deep transverse narrow clefts are observable in the limestone, and the author attributes them to subterranean disturbances, since, although many of them now serve for the drainage of the country, they have manifestly not been formed by the erosive action of running water. This limestone at first dips about 20° south, but at the pass leading to the Deyrah Valley is disturbed; there is, then, a great fault, and afterwards the rock is horizontal, until at length it dips towards the north. The fault extends east and west for many miles. Towards the north the limestone becomes covered up by low sandstone hills, containing imbedded in them vast quantities of fossil bones and wood. The bones are those of crocodiles, accompanied by many referable to the larger pachyderma. The nummulitic limestone again appears to the north, and is covered by a conglomerate or mass of boulders; and still further to the north, a number of small conical hills were observed, considered by the author to be of the nature of solfataras, emitting gaseous vapours. The nummulitic limestone, dipping away at an high angle to the south (45° to 50°), and at an elevation of 3000 feet above the sea, then once more appears, and forming a mural barrier, continues for some distance, and is traceable for seventy miles from east to west. The author considers that the Deyrah Valley has been formed by subsidence, being on the line of a synclinal axis. The Murray Hills are composed of nummulitic limestone; the stratification is nearly horizontal, and the range presents precipitous escarpment to the southward.

A letter was read from Mr. Tagart, on the subject of certain supposed impressions of the feet of birds or reptiles observed in the Hastings Sands, near Hastings, a specimen of which was presented to the Society.

SOCIETY of ANTIQUARIES.—Feb. 5.—Thomas Amyot, Esq., Treasurer, in the chair.—The Secretary resumed the reading of the ‘Inquiry into the Origin of the device of the Triple Plume of Feathers, and the Mottoes used by the Black Prince,’ by Sir Harris Nicolas, commenced at the previous meeting. The popular account of the adoption of the badge of feathers at Cressy, as stated by Sandford, rests on no contemporary authority; the tradition that the Black Prince wore the feathers at Poitiers not at Cressy, is first mentioned by Camden, and the tale of their being stripped from the helm of the King of Bohemia is given by no higher authorities than Sandford and Randle Holme. Sir Harris having carefully examined the Wardrobe Accounts, whilst preparing a history of the Order of the Garter, ascertained that the first mention of the feathers in any record, is in a list of the Queen's plate; the date of the document is lost, but it must have been after 43 Edward III., 1369. The facts thus supplied lead to the inference that the ostrich feathers in a sable field belonged to Queen Philippa, either as a family badge, or as arms borne in right of some territories appertaining to her house. The most remarkable notices of them occur in the will of the Black Prince; he directed these badges to be placed among the decorations of his tomb, with the motto *Homout*, which, in a singular document preserved in the Tower, is used by him as a signature “*Do par Homout—Ich Dien*.” The evidence afforded by seals is material in such an inquiry; the ostrich feathers do not appear on the Great Seals of Edward III. or his consort; they occur on Prince Edward's seal for Aquitaine, and some others used by him; and they appear to have been borne with a slight difference by other sons of Edward III., by Richard II., and succeeding sovereigns, by the sons of Henry IV., and also by the House of York. The badge does not appear to have been considered as appropriate to the eldest son of the sovereign, until the reign of Henry VIII., and in subsequent times, from ignorance of its real character, it has been converted into the crest of the Princes of Wales.

Feb. 12.—Henry Hallam, Esq., V.P., in the chair.—N. Gould, Esq. was elected a Fellow.—Three unedited letters from Queen Henrietta Maria to Cardinal Mazarin, and the Duke of York, and three from the Protector to the Cardinal, copied from the Archives of the Ministère des Affaires Étrangères, were communicated by Mr. Wright. The

letters of the Queen, dated in 1652 and 1653, throw some light on the intentions of the exiled family during the period immediately following the Battle of Worcester. They show that the views of the Stuarts were still fixed upon Scotland, and that Charles II., as late as 1653, had resolved to repair again to that country, to raise a new insurrection against the English Parliament, in behalf of which the Queen solicited the aid of Mazarin. It does not appear that the Cardinal furnished any supplies; and Charles deferred his journey, but sent Colonel Middleton, who raised a rebellion in the Highlands. The French Court was not disposed to render prompt assistance to Henrietta Maria, and Cromwell was in secret correspondence with Mazarin, who sent an ambassador, Monsieur de Baas, to congratulate him on his elevation to the Protectorate. Cromwell's letter in acknowledgment, preserved in the French Archives, was read, and another written in Latin, and dated June, 1654, complaining of the intrigues of the French envoy, who had engaged in a formidable plot with the English royalists. The friendship, however, between the Cardinal and Cromwell subsisted without interruption to the end of their lives.

The Rev. H. T. Ellacombe laid before the Society a fac-simile of a bronze collar, supposed to be of British workmanship, and of very unusual form, found in Somersetshire, in the neighbourhood of ancient earth-works.

Feb. 19.—W. R. Hamilton, Esq. V. P. in the chair.—J. Pilbrow, Esq. was elected a Fellow. W. H. Blaauw, Esq. communicated 'An Account of the Recent Discoveries of the Remains of William de Warren and Gundreda in the ruined Priory of Lewes.' The lid of the leaden cist, in which the bones of Gundreda had been found, was exhibited; it was inscribed with her name. A representation of a mutilated effigy of a knight, found on the 13th February, formed of Purbeck marble, and originally painted in bright colours, was also exhibited. This figure appeared to be of the 13th century, and was supposed to represent a member of the De Brasse family. The Secretary then read a dissertation on the earthworks, known in Ireland as Rath and Dunes, by the Rev. J. Graves. The Vice President announced the decision of the President and Council, that, considering the advantage which might accrue to the Society as well as gratification to the members from the discussion of subjects brought under their notice at the meetings, the Chairman of the evening should in future, at the termination of the reading of communications, invite the Fellows present to make any observations on the papers which had been read, or the objects exhibited.

Feb. 26.—Thomas Amyot, Esq., Treasurer, in the chair.—A bronze casket, found, as it was stated, in excavations for the line of railway from Northampton to Peterborough, was exhibited by Mr. Artis. It is the property of the Earl Fitzwilliam, and contained a number of Roman coins, but the date of its workmanship appeared to be the 16th century. Mr. Kempe communicated some remarks on the character of the remains discovered at Lewes; and especially the memorial of the Countess de Warren, preserved in St. Mary Southover Church. The Rev. G. H. Dashwood laid before the meeting a collection of drawings representing the series of personal seals, preserved in the muniment rooms of Sir Thomas Hare, Bart. The deeds, to which these seals are appended, relate to lands in Norfolk, bearing date from the reign of Henry III. downwards. These seals supply valuable illustrations of the armorial bearings of Norfolk families, and peculiar usages of ancient heraldry. An early instance of impalement occurs amongst them, on a seal used in 3 Edward III. Many curious personal devices, assumed probably by persons not entitled to bear arms, and bearing, for the most part, Anglo-Norman legends, were also noticed.

March 5.—W. R. Hamilton, Esq. V. P., in the chair.—The Lord Bishop of Oxford was proposed for election, and being entitled, as a Peer, to be ballotted for immediately on such proposal, was elected a Fellow. Mr. Birch exhibited representations of some remarkable specimens of Assyrian sculpture, in the possession of Sir R. Peel. Notices of several sepulchral memorials were communicated; one from Mr. Green, accompanied by some additional observations by Mr. Sydney Smirke, relating to an effigy recently found in St. Michael's Church, Lichfield,

supposed to represent the founder of the fabric. Another paper on a similar subject was supplied by Dr. Bromet, describing a memorial of Robert de Roos, of Hamlake, originally in the church of Belvoir Priory, and now preserved at Bottesford. It is remarkable on account of heraldic peculiarities.

March 12.—Henry Hallam, Esq. V. P., in the chair.—W. D. Bayly Esq., was elected a Fellow. Various objects of curiosity were exhibited by Dr. Mantell, Mr. Harris, and Mr. Rogers, amongst which was a *forcee*, or casket, beautifully sculptured, such as were commonly presented on the occasion of a marriage. It appeared to be of Flemish workmanship; and by one of the sumptuary statutes, the importation of such objects was prohibited.—Mr. A. Holdsworth communicated an account of a singular discovery lately made in Kingswear Church, Devon. In the foundation of the chancel walls was found a cavity, containing quick-lime, and bones of infants, being apparently the remains of ten or twelve children. This place of concealment had been approached through a grave formed within the building, in which human remains were found, apparently deposited for the purpose of more effectual concealment of the interior cavity. The church formerly belonged to the Abbey of Torr.—Mr. Kempe communicated a series of letters relating to the Journey of Edward Courtenay, Earl of Devon, into Italy, and his death at Padua, in 1556. The originals are preserved in the State Paper Office. This unfortunate nobleman had been created by Queen Mary, on his liberation from the Tower, Earl of Devonshire, a marriage between him and the Queen being in contemplation. He fell into disgrace on the outbreak of Wyatt's rebellion, and was suspected of having proposed to make his court to Elizabeth, but at the instance of Philip he was again released from prison in 1555, and took his journey into Italy. It appears by the correspondence that he was followed by the vigilant observation of Mary's officials, and a suspicion arose that he was poisoned, as seems darkly insinuated in his epitaph in the Church of St. Anthony, at Padua.

INSTITUTE OF BRITISH ARCHITECTS.—March 23.—W. Tite, V. P. in the chair.—A paper was read by the honorary secretary, Mr. Poynter, containing 'Some Account of the Stained Glass in the Sainte Chapelle, at Paris, and illustrated by Drawings and Sketches made on the spot some years since.' 'La Sainte Chapelle,' as is generally known, originally forming a portion of the ancient palace in the Isle of the City, was erected by St. Louis, about the middle of the 13th century. It has for a long period been used as a depository for records connected with the Palais de Justice, and not easily accessible to strangers. Previously to the recent restoration of the interior it attracted but little attention; the decorations, for the most part, had disappeared, or were covered up with the presses and cases containing the records; yet, notwithstanding some serious dilapidations, it remained on the whole, perhaps, more perfect than any similar work of the period. The chapel contains sixteen windows, four on each side and seven in the apsis, which forms the eastern termination; the 16th being a rose which has been restored, both stone and glass, and is probably not earlier than the middle of the 15th century. The ironwork of the windows, forming the frames of the compartments in which the glass is arranged, is well worthy of attention for its beautiful and varied form of composition, producing in the tall spaces which it occupies an effect which, in a certain degree, supplies the place of tracery. Although many of the compartments behind the presses have been destroyed, the glass abstracted, and in others much damaged and badly patched up, the losses are small, compared with what remains in a high state of preservation, which may be stated to amount to about 800 compartments, representing chiefly subjects in Scripture History, and containing from two figures up to nine; the total number of figures being, upon the most moderate calculation, between two and three thousand. The subjects, for the most part, exhibit nothing remarkable, either as to drawing or composition, beyond the wretched Art of the period; the grounds and borders of the lights, however, are more worthy of attention. The fleur-de-lis and the arms of Castile (in reference to Blanche of Castile, the queen of Louis VIII., and the mother of the king by whom

the edifice was founded,) are conspicuous throughout the details. Some of the glass in the windows of the apsis is apparently more modern; portions of the ancient glass are corroded and perished. It is impossible, without the illustrations, to convey an idea of anything beyond the quantity of matter contained in this glass, and the care with which it has been elaborated. Every one is familiar with the blue tone of the early style of stained glass, arising from that colour having been almost exclusively used for the backgrounds of the compartments, which is the case with the glass of the Sainte Chapelle; and as the harmony of the general effect is supported by the introduction of a preponderance of the same colour in the general groundwork of the lights, this tone prevails throughout the whole surface of the glass,—reds, greens and violets, with only a small portion of yellow, flesh-colour, and other light hues, forming the relief and contrasts. The glass, therefore, admits but little light, and on the north side, under the influence of sunshine on the opposite side, fails even in its effect of transparency; a result which must have been noticed by all who have had an opportunity of examining glass of this kind under different aspects. It appears, however, from the restoration of the polychromatic decoration (of the authority of every part of which no doubt can be entertained), that the architects of the Middle Ages were well aware of this inconvenience, and took good measures to counteract it; the stonework of the windows being coloured of a sort of deep maroon. The effect of the glass set in a framework of this tone is something very different from its appearance between jambs and mullions of dead white, as it is most generally seen, and as it really was when these notes and sketches were made. The confusion which results from the collection of such an infinite number of small pieces of coloured glass as we find in the compositions of this style have been sometimes considered one of its beauties; and we hear glass commended because it looks like a Turkey carpet. This is certainly the case with the glass of the Sainte Chapelle; the first impression conveys nothing to the eye of the mind but the unmeaning variety of the kaleidoscope; but, let it be observed, that to produce this effect with distinctness is no small triumph of the art of collection of colours. Here, observed Mr. Poynter, I must remark upon the general belief, that there is some extraordinary quality in the colour of the ancient glass. That it is so with some, I do not doubt, since the fact has been recognized by those who are practically acquainted with it; but there are instances, and the Sainte Chapelle is one, where much of the red glass is far from being of a good quality; but this is by no means perceptible in a general view, and it is not to be doubted that the brilliancy of the old red glass depends more upon its collocation, and the effect of judicious contrast, than upon the individual character of the colour. If the forms are confused, the colours are not confounded; and when we consider how easy it is, by the injudicious disposition of small surfaces of transparent blue and red, to fuse them into a general effect of purple, of all results the most disagreeable and inharmonious, we must admit that the art was well understood by those who combined them as they were combined by the glass-painters of the 13th century. It can scarcely be doubted that the result produced was the one calculated upon by those artists—the effect of a rich and harmonious *coup d'œil*, at the first view heightened by the obscurity and mystery which enveloped those details which a more deliberate survey and examination brought to light. If this were really their purpose, their success is undoubted: whether this be the best mode of treating stained glass, is another question, and opinions may differ upon it. Stained glass was certainly treated very differently when it became combined with Fine Art,—a quality to which the early glass can make no pretence. Perhaps the later Flemish and German glass displays the greatest perfection to which this art has been brought, exhibiting a combination of the qualities of good drawing and composition, with those conditions which are indispensable in glass painting, and separate it altogether from the art of painting on canvas. One of the conditions, which was never neglected as long as glass painting was understood, and which will be found invariably attended to in every successful specimen of stained glass, whether ancient or modern,

in the profusion of glass, however, this in common quality in that parts; in that of the subject colour, it is a grounds, or a minute elaps enough that where the eye of the old glass scale where contributing inevitably more west end of was made at be adjoined, so far, at least, ago. In the compartments the Apoclypt entire. The exhibits the older seal kind: instead of by chiar-dominating touches of r is, of course characterized transparency its effect; a examination and compos ment and d appreciated which might experience i in one form the true effe A paper by a drawing of various f Sanson-fur years ago, bricks being found imbe which is m are believe founded at Childbever sions of the the pyram similarity Tour-Mag they were man times Lyons, at Dame du gian times tially a thought it our build such as Samplings deemed t Normand Bromet, that, in a useful an although his master into his The C which has expected valuable sculpture amules formed mia to though The too success tects of in the p time a Land P.

is the profusion of detail. The earliest and the latest glass, however differing in every other respect, possess this in common. In the glass of the 13th century this quality is produced by the minuteness of the parts; in that of the 15th, when the large treatment of the subject necessitated large masses of the same colour, it is obtained by the intricacy of dispersed grounds, or sometimes in the German glass by the minute elaboration of the draperies. It is not enough that this diaper work should be introduced where the eye can appreciate and distinguish it; in the old glass it is developed in situation, and on a scale where it is inevitably thrown away, except as contributing to the general effect, which would be as inevitably marred by its absence. The rosace at the west end of the Sainte Chapelle, to which reference was made at the commencement of the paper, may be adduced, as a strong instance of these observations, so far, at least, as regards the practice of the middle ages. In this rosace there are eighty-one principal compartments containing a series of subjects from the Apocalypse, of which about sixty-six remain entire. The style in which this glass is executed exhibits the strongest possible contrast with that of the older series. There is very little colour of any kind: instead of strong contrast the effect is brought out by chiar-oscuro. In what colour there is, the predominating one is yellow, but there are vigorous touches of red, of great value to the effect. There is, of course, none of the depth and richness which characterizes the original windows; but there is a transparency and a sparkle scarcely less imposing in its effect; and when to this impression succeeds the examination of the detail, a proficiency in drawing and composition is developed, united to a refinement and delicacy of execution, which can be fully appreciated only by means of an opera glass, and which might be thought to be thrown away, did not experience prove the elaboration of the detail, whether in one form or another, to be the one thing needful to the true effect of stained glass.

A paper, by Dr. W. Bromet, (accompanied by a drawing,) descriptive of some moulded bricks, of various forms, found in the walls of a church, at Samson-sur-Rille, in Normandy, taken down a few years ago, was read. From the circumstance of these bricks being of ornamental form, and from their being found imbedded as *materiel* in the walls of a building which is mentioned in a book of the year 1210, they are believed to have been portions of the abbey founded at Samson, in the sixth century, by King Childbert, but destroyed during one of the incursions of the Northmen, in the ninth century. From the pyramidal form of most of these bricks, and the similarity in shape of some to the stones in the Tour-Magne, at Nismes, it is thought probable that they were made after Roman models, if not in Roman times. On the church walls of Ainay, at Lyons, at Tournon, on the Saone, and of Notre Dame du Port, at Clermont,—all nearly of Carolingian times,—there still exist moulded bricks, geometrically arranged as ornaments; and Dr. Bromet thought it probable, that during Saxon times many of our buildings were adorned with moulded bricks, such as those forming a band on the tower of Sompston Church, in Sussex, and which Rickman deemed to be Saxon, because never seen by him in Normandy or elsewhere. "In conclusion," says Dr. Bromet, "I will venture to express an opinion, that, in no part of the Romanized world could so useful an art as brick-making ever have been lost; although Eginhard tells us to the contrary, and that his master, Charlemagne, re-introduced it from Italy into his French and German dominions."

The Chairman drew attention to the statement which had recently appeared (*ante*, p. 297), of the expected arrival in England from Boodroom of a valuable addition to the treasures of ancient sculpture which this country already possesses. The marbles alluded to are generally supposed to have formed a part of the tomb erected by Queen Artemisia to the memory of her husband, Mausolus, though the fact is questioned by Dr. Clarke. Mr. Theobald occasion to express his satisfaction at the success which had attended the efforts of the architects of England, in 1841, to interest the Government in the preservation of these valuable relics, at which time a representation was made by the Institute, and Lord Palmerston, of the importance of rescuing these

antiquities from the degradation and destruction to which they were exposed. The suggestion had been received most courteously and acted upon in a way to effect this satisfactory result.

ASTRONOMICAL SOCIETY.—Feb. 13.—The Report was read, from which we give the following extracts. The Auditors stated the finances as under:—

Receipts	£656 8 8
Expenditure	400 2 11

The property as follows:—

Balance in the hands of the Treasurer ..	£226 5 9
Old contributions due	273 0 0

9000, 3 per cent. Consols.

2,200, 3s. 5d. new 3½ per cent. Annuities.

Unsold Memoirs.

Various astronomical instruments, books, prints, &c.

The progress and present state, with respect to the number of Fellows and Associates, may be best seen from the following abstract:—

	Compounders.	Annual Contributors.	Non-residents.	Patrons, and Honorary.	Total Fellows.	Associates.	Grand Total.
February, 1845 ..	102	125	75	6	307	37	344
Since elected ..	16	10	..	..	26	..	26
Deceased ..	—	2	..	..	2	..	2
Resigned ..	..	..	..	..	..	..	..
Removals ..	+3	—	..	..	3	..	3
February, 1846 ..	121	126	74	5	326	37	363

The printing of the fifteenth volume of the *Memoirs*, which it was hoped would have appeared long since, has been retarded by the illness of the Assistant-Secretary.—Mr. Sheepshanks has presented a copy of Mr. Lupton's engraving of the late Mr. Bailly [*Ath.* No. 933] to every one of the Fellows.

The Society has to regret the loss, by death, of the following Fellows:—Admiral Greig, Lieutenant A. P. Greene, General Sir R. Dundas, C. Shearman, Esq., and the Rev. H. Coddington.

Mr. Shearman has bequeathed to the Society the following instruments:—1. A graduated brass plate, with a description, in which it is called, "The Universal Quadrant of Abraham Sharp." 2. A Variation Transit, or Altitude and Azimuth Instrument, by Dollond. 3. A 7-foot Gregorian Reflector, by Banks.

It is with regret that the Council announce the retirement of the Rev. R. Main from the office of Secretary. Mr. Sheepshanks has undertaken the vacant office.—The post of director of the Edinburgh Observatory, vacant by the death of Mr. Henderson, has been conferred by Government on Mr. C. P. Smyth.

The proposition made by the remaining members of the Spitalfields Mathematical Society has been fulfilled on each side. In proposing the arrangement [announced in *Ath.* No. 922], the Council were actuated by motives which rendered it of little moment whether the library, &c. which formed the equivalent for the contributions of the Fellows to be elected, was or was not worth the money value of those contributions. It is, nevertheless, satisfactory to be able to state, that the addition thus made to the Society's library is of great value and extent. The number of books is as follows:—folios, 76; quartos, 622; octavos, 1,444; duodecimos, 314; with about 131 works uncatalogued. Among these there is a considerable number of volumes of worth and rarity.

The Council have awarded the gold medal to the Astronomer-Royal for his recent publication of the reductions of the Greenwich Planetary Observations from 1750 to 1830.

It was mentioned last year, that Mr. Sheepshanks had undertaken to finish the construction of the standard yard measure commenced by Mr. Bailly. On examining the state of progress (for Mr. Bailly's last illness seized him when he had hardly commenced his operations) and the points which were left not satisfactorily determined by preceding measures, Mr. Sheepshanks, with the consent of the committee, resolved upon a more extensive series of experiments than was at first contemplated.

The President then addressed the meeting on the subject of the award of the medal—"The Report, Gentlemen, which you have just heard, has acquainted you that your Council have awarded the medal to

Mr. Airy, for his reductions of the Planetary Observations made at Greenwich between the years 1750 and 1830, by which an immense magazine of dormant facts, contained in the annals of the Royal Observatory, are rendered available to astronomical use. It may be proper, in expressing the grounds of this adjudication, to allude to the extensive nature and elevated character of that work, as well as to the incidents connected with its production, which have brought it within the recognition of your council. It is, of course, understood, and has always been acted upon, that that work, however excellent, does not enter into competition when it only follows the necessary duty of the author. Our medal was instituted as a mark of approbation on individual exertion, on labours of love; and not to note our sense of the official merits of public men. Now the weighty reductions in question come before us as executed, at the expense of Her Majesty's Government, by the Astronomer Royal. It remains, however, to be added, that the undertaking was proposed by that individual long before his appointment to Greenwich. After his attention had been particularly called to the planetary theory, by his taking charge of the Cambridge Observatory,—having already investigated the errors of the Solar Tables and the long inequality due to Venus,—he saw the immediate necessity of a computation of all the older exact observations, which is nearly equivalent to saying of those made at Greenwich since the erection of the new transit instrument by Bradley in September 1750, and no others. The importance of this object does not seem to have struck the authorities on Mr. Airy's first proposal; but after the British Association was formed, a deputation of that body waited upon the Chancellor of the Exchequer in 1833, and obtained his consent to defray the necessary expenses. Mr. Airy's offer was, that if the government would meet the cost of reduction and printing, he would undertake the entire preparation and supervision of the work gratuitously; so that he undeniably has the merit of originating, pressing, carrying the proposal into successful operation, and bringing it to a satisfactory conclusion, almost solely and exclusively. This is the real origin of the reductions, and it is this work your Council have considered it their duty thus to appreciate. The masses of results obtained by this oporose application of thought and labour may be likened to the extraction of ore from the dross of an ancient furnace." The President then, delivering the medal to Mr. Airy, addressed him in the following terms:—"Mr. Airy,—I have great pleasure in presenting to you the medal which has been so justly awarded by the Council, in recognition of your admirable zeal, ability, and judgment in carrying out the reductions of the Planetary Observations. And be assured of our earnest hope, that a long and happy life may enable you still to achieve successive astronomical triumphs."

HORTICULTURAL SOCIETY.—March 3.—R. W. Barchard, Esq., in the chair.—J. J. Blandy, Esq., was elected a Fellow.—Mrs. Lawrence sent a new *Odontoglossum*, with spotted white flowers; a Knightian medal was awarded.—From Messrs. Veitch & Son was a new yellow-flowered *Tropaeolum*, from Peru; a certificate was awarded.—Messrs. Loddiges sent a new drooping-flowered plant, not before known in Europe, from tropical Africa, for which a Knightian medal was awarded. It was named *Anthea Africana*, in honour of Mr. Ansell, who when he was out with the Niger Expedition found it growing on the trunk of the Oil Palm, in Fernando Po. It proves to be a handsome thing, and will be an acquisition to the Orchidaceous house.—Mr. Beck sent a communication regarding Mr. Simmons's hygrometer. It was mentioned that Mr. Beck had had one in use for several weeks, during which time dull weather generally prevailed; but that in the three hot days we lately had he had learned from this instrument that his arrangements for heating his Orchidaceous house were very defective, inasmuch as the power of creating moisture in the shape of vapour depended upon the temperature of the heating apparatus, which is a tank, on whose surface are watertight compartments fitted with a plug. The heated water in the tanks heats the water in these compartments, and vapour is given off, which if not required the plug is taken up, and the water sinking into the

lected a Member. The first communication was by Mr. Waterhouse, 'On his Machine for the Manufacture of Mechlin Lace.' It appears from the description of the machine and the specimens of the lace exhibited, to be one of great capabilities; the number of warp-threads in the width alone is 4,700, and a corresponding number of bobbins or weft-threads are required, making a total of 9,400 threads, which represent the same number of bobbins, and are all kept in motion at the same time. In making pillow lace, it requires as many hands as there are bobbins, for on the cushion one hand must wait for the other, in order to obtain the requisite crossings of the threads. Some idea may, therefore, be formed of the intricacy of the machinery, and of the ingenuity displayed in its arrangement, as by it every motion given to the threads by the hand is exactly given by the machinery, but with greater rapidity and precision. The process of the manufacture was described at length, and illustrated by diagrams and parts of the machinery itself; there were also specimens exhibited,—one of which was twenty-six yards long and four yards wide, and had four patterns woven upon it. The number of motions or throws that would be required to produce a similar piece of lace by hand would amount to not less than 2,111,616,000. The lace is said to be in no respect inferior to the foreign lace.

The next communication was, by Dr. Paltrinieri, alluded to *ante*, p. 247, 'On a New Steam Engine, Magnetic Engine, and other machines in which the moving power is applied simultaneously, by Action and Reaction, to the work to be performed, being illustrations of a system for obtaining all motive powers and maximum of effect.' Dr. Paltrinieri conceives that the maximum of effect is to be obtained by applying simultaneously the action and reaction of every motive power with equal velocities to the production of the useful effect. He exhibited a double turbine, in which the water, steam, or other moving fluid, is applied by means of two concentric wheels, through which the fluid passes successively, and by this means he showed that a residual effect, which is lost on the ordinary single wheel, would be converted to use by the double. He showed the same results in the case of his new magnetic engine, and he illustrated the fact by a machine in which the constant force of a spring is applied to raise a weight, first by having one bend released and the other fixed, and next by releasing both bends simultaneously, and in which latter case the maximum of effect is utilized. The machines were simple in their construction.

ROYAL INSTITUTION.—March 13.—Varlo Hellyer, Esq., V.P., in the chair.—'On the Manufacture of Glass,' by Mr. Pellatt. Though we have accounts of foreign glass having been used in this country during the 7th century, yet the manufacture of glass in England is comparatively of recent date; the first manufactory having been established at Savoy House, in the Strand, in 1557, probably by French Protestant refugees, most of the technical terms in glass-making being from the French. In 1670, the second Duke of Buckingham advanced the manufacture by the introduction of Venetian workmen; and three years afterwards the first plate of glass was produced at the works of that nobleman at Lambeth. In 1773 a royal charter was granted to the governor and company of British Plate Glass Makers; their works are at Ravenshead, Lancashire, and are the most capacious in Europe. Since this period the manufacture of glass, notwithstanding the restrictions to which it has been subjected, but which are now removed, has continued to advance. Before considering the manufacture of glass, it is necessary to say a few words respecting the mode of preparing the crucibles and furnaces for melting the materials. Every glass-maker is his own potter and furnace-builder. The preparation of the crucibles involves the greatest care, because upon the quality of them depends all the after processes and results. The material used is fire-clay. The clay best suited is that which contains the most silica. The crucibles or pots are made by forming the clay into small rolls, which are spread, layer over layer, with considerable pressure: the whole is thus built up little by little, allowing the clay to harden so that the shape is preserved. During the building and afterwards the pots are in a room in which the temperature is regulated at about 60°; and all drafts excluded; five or six

months are required in this temperature to dry them. The reason of so much care is to exclude as much air from the clay as possible; which, if it existed in quantity, would, upon the pot being brought into contact with the high temperature of the glass furnace, become so expanded as to burst; and also to insure a capacity in the pot to withstand the sudden contraction and expansion to which it is exposed. Pots are of two different constructions—closed and open; the former are used only for flint glass, the latter for all other descriptions in both shapes. The upper part is the most capacious; the reason for this is, that the heat reverberates from the top of the crown of the furnace directly upon the top of the pots. The pots cannot, of course, be exposed cold to the heat of the furnace, but have to undergo a gradual heating till they attain a white heat, and this is done in a furnace constructed for the purpose, from which all air is carefully excluded; from this furnace they are removed upon iron carriages to the glass furnace. The heat required to melt glass, especially that made without lead, is very great; yet, on account of the danger to the crucibles from any sudden rush of air, it is impossible to make use of blast, or even fanners: the proper draft is secured by the construction of an air funnel, called a cave, and by having the glass-house so constructed that it can be closed from the entrance of external air above. Upon the arch of the cave the furnace floor or seige (from the French *siège*, seat of the pots) is constructed, formed of strong heavy square bricks. The round furnace is used for flint glass, the flames finding vent by flues passing through the pillars of the furnace, having chimneys upon the outside for carrying off the smoke. Square furnaces, again, are employed for glasses without lead, a greater heat being required; which is obtained by the grate-room running the whole length of the seige. The proper construction of the furnace is of great importance to the operations of the glassmaker; in fact, good glass cannot be made without a good furnace. There are several distinct varieties of glass manufactured; and so different are they, both in preparation and manipulation, that they may be considered separate manufactures. There are, however, only two methods by which fluid or semi-fluid glass is formed to shape, viz. casting and blowing. Casting applies exclusively to plate glass, and is the emptying the glass out of the pot by casting it out upon a table, the casting of glass as metal is cast being yet unpractised: blowing applies to all other descriptions of glass.

The tools used by the glassmaker are simple: the blowing iron—simply a hollow tube; with this the semi-liquid glass is gathered from the pot and blown out into shape; the punty, for attaching to the bottom of glass after blowing, so that the blowing iron may be detached, and the glass, being heated up, may be cut with scissors, and afterwards formed. The shears or procellos, for shaping the glass whilst it is turned by the workman upon the arms of his chair, or working bench. These, with the addition of a pair of scissors and pincers, are the whole of the tools.

All glass requires annealing, or cooling; the process is performed in a furnace called a *lier*, from the French *lier*,—figurative, perhaps, of the change in state, as well as atomic arrangement, which takes place during the cooling. We know that a change *does* take place, from the fact that glass before cooling is of greater bulk and less specific gravity than when cold; that it parts with a portion of colour during the process, probably by giving off oxygen; and that though, whilst in a fluid state, glass is a good conductor of electricity, when cold it is a non-conductor. The object of annealing is, by a gradual diminution of the temperature, to allow of that arrangement of particles necessary to the body at a low temperature, and which particular arrangement alone enables the glass to support sudden changes. The base of all glass is silica: the most convenient form in which it is found is in fine sand; upon the due proportion of this substance in glass depends its compactness of body, brilliance and capacity to withstand sudden changes. It often happens, either on account of want of sufficient heat in the furnace, or in order to save time in the melting or founding, that too small a proportion of silica is employed. Glass which has this fault may be known by its rapidly attracting moisture. The different descriptions of glass made are known by the names of plate glass, German sheet or British plate, crown or window glass, bottle glass, and flint glass; there

are others, but they are merely modifications of these, and need not be noticed. Plate glass is composed of sand, carbonate of soda and chalk, with small quantities of arsenic and manganese; the proportions vary at different works, but the general proportion is—Lynn sand, 400; carbonate of soda, 250; ground chalk, 35, by weight. The quality of the glass depends upon the quality of the alkali. Plate glass is melted in large open pots. The furnaces are square, containing sometimes 4, sometimes 6 pots each; when the glass is melted, which takes 22 hours, it is removed to another furnace, where the pots are smaller, of a cylindrical form. Here it is fired, which occupies 4 to 6 hours, and when free from air bubbles and impurity the pot with the glass is removed bodily from the furnace by means of a crane, and hoisted to the end of the casting-table, upon which the glass is emptied; a large iron roller which works inside the flanges of the casting table is then made to pass over the melted glass, in order to flatten it out; it is then removed upon a wooden table on wheels to the annealing arch, which is now at a high temperature, and here it is excluded from the atmosphere until cold. The glass is rough and uneven, but is afterwards cut flat by machinery, and then smoothed and polished; it is these processes which render plate glass so costly. Crown, or window glass is of much the same composition as plate glass, except that a cheaper description of alkali is used; the ordinary mixture is, 500 cwt. Lynn sand, 2 of ground chalk, and 1 cwt. each of sulphate and carbonate of soda. The square furnace and the open pots are used, there being generally six pots on each furnace. It takes from 14 to 20 hours to melt this glass, and it then requires to stand 4 to 8 hours to allow it to become free from all air bubbles, and to cool sufficiently for working. Window glass is formed by blowing: upon the blowing iron is gathered at three several times (the fluidity of the glass never allowing fewer) the weight of glass necessary to produce the table, and which weighs 11 lb.; this is then blown out, leaving a solid lump at the furthest extremity from the blowing iron, for attaching the punty; this is called the bullion. The punty being fixed to the bullion, the blowing iron is relieved by merely touching the glass with a wet iron; being firmly attached to the punty, it is removed to a small cylindrical furnace, called a flashing furnace, where a rotatory motion being given to it, increasing as the glass becomes softened by the heat, the centrifugal force, together with a little sleight of hand on the part of the workman, produces a flat circular plate or table, as it is then called.

British plate, or German sheet glass is of the same composition as plate glass, but the manipulation is different. The glass is blown into open cylinders, and, when cold, these are cut open along the length with a diamond, and placed in a flattening furnace, which is at a sufficient heat to bring the glass into a semi-fluid state, so that it falls quite flat. The sheets thus made are afterwards cut flat and polished. The size of the sheet is restricted to what can be blown and worked by one man; it is cheaper than plate glass, because all waste is avoided, and less cutting is required. Bottle glass is composed of the cheapest materials which can be procured—ordinary pit sand, refuse alkaline waste from soap works, refuse lime from gas works, &c. The proportions of the materials vary according to quality. Bottles are blown in moulds: the glass having been blown in the mould, nothing remains but to form the mouth; this is done, the bottom being attached to an iron punty, by holding the extreme edge of the neck to the heat for a short period, and, having collected a small quantity of liquid glass upon the end of a small iron, called a ring iron, a ring of glass is allowed to cover this extreme end, and this is afterwards worked into shape by a machine which forms the inside and outside of the mouth at the same time, merely by the workman turning the bottle on the iron upon his knee once or twice. The rapidity with which bottles are made is almost incredible; a workman, with the assistance of a gatherer and blower, will begin and finish 120 dozen of quart bottles in 10 hours, which averages nearly 24 per minute, and this is ordinarily done; and in some works the men are restricted to 2 per minute, to prevent the work being slighted. It may not be uninteresting to observe the low price at which this descrip-

tion of glass can be produced, now that the duty has been removed: quart bottles can be produced at the works at about 14s. per gross; each gross weighs 2 cwt., which is equal to 7s. per cwt., or 7l. per ton, for manufactured bottles; if from this we deduct, for workmen and incidental expenses, 2l. per ton, it would leave the price of bottle glass 5l. per ton.

Flint glass is thus designated from calcined flints having been formerly used in its composition; this is now replaced by fine sand. The term flint glass is now applied to all glass into the mixture of which lead enters, and is used in the manufacture of table glass, &c. In the manufacture of flint glass the circular furnace is used, the pots surrounding the grate-room; on either side of the pots are flue-holes, which pass through the pillars, the smoke being carried up by flues outside these. The heat thus reverberates from the crown of the furnace, and is drawn round the pots previous to passing through the flue-hole. The melting pots are covered in, to protect the glass from dust, which would affect the colour. The materials used in flint glass are sand, red lead and litharge, carbonate and nitrate of potash, arsenic, and manganese; and the greatest care is taken in the selection of them, the beauty of the glass depending mainly upon the quality of the materials. The best sand comes from Alum Bay, Isle of Wight; this is carefully washed and dried previous to using. Red lead, or litharge: this assists as a flux, and gives density, brilliancy and ductility,—the latter quality being particularly required in flint glass; it is, perhaps, owing to the superior quality of the oxides of lead prepared in England that we are in advance of other nations in the manufacture of fine flint glass. The carbonate and nitrate of potash are used wholly as fluxes; soda, though more active, is never used where quality is required, as it affects the colour. For almost every purpose, the best glass of every description is that which contains the greatest amount of silica. If the sand, lead and alkali, even though the quality were never so pure, were melted, the glass which would be produced would not be colourless, but of a pale green; and this, in all probability, is not so much the result of impurity, as the de-oxidizing effect of the fusion. To obviate this, it is necessary to use oxide of manganese, which, by supplying oxygen, retains the different substances in that state of oxygenation necessary to a colourless glass; if too much manganese be used the colour is slightly purple, designated by the glassmakers "high"; the green tint, again, is called "low": in other words, the glass is high when it contains more than sufficient oxygen, and low when too little. Minute quantities only are necessary; from a quarter to half an ounce per cwt. is sufficient. Arsenious acid is sometimes used in flint glass, its use being to expel the carbonic acid gas present in the materials; if too much is used it gives opacity.

Glass must be considered, unfortunately for science, an imperfect body. The principal imperfection, more especially of flint glass, arises from what are called cords, or striae in the body of the glass, which give it the appearance of alcohol and water imperfectly mixed; through these striae the rays of light will not pass, but are diverged and broken. This defect is attributed to the difference in specific gravity, or want of homogeneity of the particles: this, no doubt, is true; but the question is, to what cause is this attributable? I would suggest, that it may arise from the unequal distribution of heat to the materials during fusion and whilst in a fluxed state, and to the particular action consequent thereupon. The number and variety of articles manufactured in flint glass are great, and require considerable practical experience on the part of the workmen. It is impossible to describe the manner of operating, which appears even to those who have often seen it almost magical. It is certainly surprising to see an apparently opaque and fluid body in a moment become transparent and solid, and, whilst undergoing this rapid change, to see it take beauty of form. The substances used for producing coloured glass are the metallic oxides, the quantity being proportioned to the depth of colour we desire to obtain. For blue glass we use oxide of cobalt; this produces a rich colour: the material, however, being expensive, it is seldom used by the glassmaker alone, but generally with an equal quantity of manganese; this materially affects the richness of the colour. Green is obtained from the oxides of

copper and iron, mixed, the protoxide of copper and the peroxide of iron: equal quantities may be used, the proportions being varied according to the tint desired to be obtained: the copper produces a blue-tinted green, and the iron the yellow tint. Purple is obtained from the oxide of manganese; the purer this substance is, the finer will be the colour. The pyrolytic already referred to, especially when used in small quantities, gives a beautiful and delicate amethyst colour. Ordinary yellow is got from carbonate of iron and oxide of manganese. Ruby is obtained from the oxide of gold, called the cassius precipitate; it is a colour which is neither obtained nor retained with any certainty—in fact, the modern glassmaker is quite at a loss for this colour. There can be no doubt the ancients manufactured ruby of a much finer colour than any now made, from sub-oxide of copper; this art has been lost for centuries: the difficulty is, the preventing this substance from peroxidizing. The oxides of uranium produce beautiful tints in yellow and green. Copper scales give azure blue; oxide of chromium, emerald green. Opaque glass is produced by the addition of phosphate of lime, arsenic, and other substances. The addition of many of the metallic oxides renders glass less ductile; and in making use of these it is always well to employ an additional quantity of lead. We often hear of the superiority of the colour of ancient sheet glass to the modern, and are bound to conclude, when we see, particularly in church windows, the difference, that there is good ground for the assertion. With the exception of ruby, the modern colours are all finer than the antique. I speak of body colours—that is, glass made of coloured mixtures, called pot metal; but this is seldom used, all our modern church windows being made of white glass stained with metallic colours; this saves trouble and expense in the fitting. Glass of various colours in the same piece is obtained by casing one metal or glass with another. A small quantity of one colour having been gathered, it is blown into a small ball, and dipped into a pot of a different colour; this being rolled on an iron slab, so that an equal thickness of the second covers the first, the ball is a trifle enlarged by blowing, and may be dipped into a third and fourth colour. Care must be taken that the character of these different glasses exactly agree, that the contraction in cooling may be alike.

DECORATIVE ART SOCIETY.—March 11.—Mr. Boulnois, V.P., in the chair.—A paper was read by Mr. Dwyer, 'On the Development of Style.' Mr. Dwyer contended that the difference between the works of the ancients and the moderns arose from a more immediate attention to natural types by the former. Several portions of Egyptian, Greek, and Roman Decorative Art derived from vegetable and animal forms were enumerated; allusion also was made to the symbolical meaning with which most ornaments had been invested, and which, it was argued, ought to be more regarded in the adoption for modern purposes. Mr. Dwyer exhibited chalk drawings, one of a capital to a column, designed by himself, from the water-press,—others which illustrated, in a variety of graceful lines, the beautiful forms which the congelations on our windows assume in frosty weather; and one, of the common nettle in blossom, in an inverted position, as affording a type for a chandelier.—He stated that he did not advocate servility in copying natural products, but contended that idealism ought to imbue all designs for embellishments. He especially desired to see in our schools for artists copies from ancient works beside the natural archetype from which they were designed, so that the ideal might be more correctly appreciated. He concluded with some remarks upon geometry and proportion as being essential to the best arrangements of the best ideas.

MEETINGS FOR THE ENSUING WEEK.

- SAT. Institute of Fine Arts, 8, P.M.
- TUES. Civil Engineers, 8.—Note Explanatory of the Plan of the Mid-Lothian Coal Fields, by G. Buchanan.—Description of the Wood Bridge across the Tees, by T. Wright.—Description of a Piling Engine proposed to prepare Foundation for Harbours and Lighthouses on Sandbanks, by J. Bremner.
- WED. Society of Arts, 8.—Annual Election.
- THURS. Royal Society, half-past 8.
- Society of Antiquaries, 5.
- FRI. Royal Institution, half-past 8.—Prof. Faraday 'On Wheatstone's Electro-Magnetic Chronoscope.'
- Botanical Society, 8.
- Archaeological Institute, 4.—General Meeting for Members.

FINE ARTS

THE MISSION OF AMATEURS.

Treatise on the Knowledge necessary to Amateurs in Pictures. By M. De Martin. Translated and abridged from the French, by Robert White, Esq. Longman & Co.

AMATEURS have a more important mission than they seem well aware of. With them will ever live, as it has ever lain, the purification and elevation of Public Taste, the education and enlightenment of ignorant, purblind, Popular Opinion. Their mission, worthily fulfilled, includes the disenfranchisement of the public from the rule-ridden dictatorship of professors—from the servitude to illiterate, low-minded picture-mongers and cleaners, botchers-up of broken statues, tinkers of bronze and other rust-eaten artistic hardware:—from the little less contemptible deference to those triflers who call themselves *dilettanti* because their consequentiality needs a name, while their frivolity just fits them for a nominal occupation:—from the opposite foolish enthusiasms, too, or rather frenzies, of exclusive antiquarians and novelty-seekers, ecstasies about old toys, and extasies about none but new. Amateurs ought to be, and might be, and must be, sooner or later, if Civilization advance, the Athenian people in the Republic of Art, encouraging and urging onward genius by judicious applause; regulating and restraining it when it runs riot or traverse,—beyond all, if it dip (as everything human tends at last) towards the dust; appreciating and teaching to appreciate its veritable worth, which the world would otherwise leave unhonoured,—or, what is the same, give it back its own trumpet-praises of its own productions, with senseless adulation, discreditable alike to the ideal and the idolaters. Yet the mission has herein fulfilled scarce half its noble ends: the loftier remain still. Art's empire is Germanic: it comprises many circles, and these circles are so conterminous, that each feels to its centre the influence of its neighbours, and the welfare of one single member of the commonwealth benefits the whole body corporate. Painting, Sculpture, Architecture, cannot be ennobled or anywise improved, nor even have their principles, when ahead of their laggard practice, cultivated apart, like seeds in Goshen; the numberless kindred professions,—engraving on metal, wood, gem and stone, stucco-work, statue-casting and founding, masonry, carpentry, and every constructive and decorative craft thereto allied,—will immediately or eventually assume a higher character, adopt higher principles also. Nay, Fine Art, trunk and branches taken together, cannot flourish aloft and alone, as the palm of the Desert; various mechanical arts will feel the distant sap creep to their roots through the mother-soil which supports both humble rushes and proud tree; these will likewise rear their heads above the level of their present grovelling lowliness, attain elegance, and thus become useful to the minds, as well as the bodies of artists, and of all who handle or behold their products. From be-frescoed Houses of Parliament down to damasked sword-blades and damasked table-cloths, purified and elevated taste will make itself manifest. Why, the *Portland Vase* was but a little blue-and-white glass bottle tossed into a sepulchre, and meant to remain buried there in bone-dust and oblivion for ever!—this now inestimable relic, worth more than all the relics of all the Romish saints that have glistened in show-boxes or rotted in catacombs, and far more calculated to enlighten worshippers and spiritualize their conceptions, and raise their thoughts towards the Author of everything perfect, beautiful and divine! There is pompous prodigality enough amongst us, perhaps, to immerse a velvet pall or lace nightcap with a dead Grandmother (to whom we grudge her water-gird while alive), but if we added a glass article by way of votive monumental vase, modern Art could furnish at very best a cut diamond! It has nothing of its own invention and execution nearer the type.

Had the mission of Amateurs no purpose beyond the exaltation of artistic taste, even that were high and honourable, and important and beneficial, so far as fulfilled. This, however, its immediate effect, would be small compared to its remote, unestimated one; which, being accomplished, would give our secular missionaries aforesaid a yet loftier station, and reward them with the consciousness, not only of

Nº 961] their virtuous but of their personal and Satirists would them as a spe skimming over parterre—to c fiddle Society, the great accou — heads w hends, person source have pu business, states no longer conf of dilettanti; which creep a shops, and are by fits of ridicu sloop-bowl, or exquisite trifle Art, energetic energetic, would arly suited to Civilization, if trust, instead elisten the m illuminate and reader, none n acceptable am afford. Now, d truth, and fro means, and fro for the office, either let it up in back al clam smells of oil to annoy of aesthetics, the chiefs of the f other than tyr ment with capr tions. No their profession perhaps, the a contracted, co similar ground mongers as p balanic virtu buses of the canvas or pai acquaintances turn which the them the best whole consti artists and pi will they be; of their respect the region of and shop-board to the misdir they would f the atelier a thing is seem munge their l Urin and Ph images of the over more pr divinity, falls beazen serpen nanger priest Exceptions, w artists, a Leon minded pictur like a solici doubtless ma exist, more c former at le the class and undertake th however usof the other h aptitude for t we have entit their bounder Why not were suffici includes the truth for us them by this

their virtuous deeds (doubtless by itself sufficient), but of their increased power, credit and weight, both personal and functional, in the commonwealth. Societists would not then have any pretence to gird at them as a species of semi-intellectual butterflies, skimming over the surface of Fine Art's brilliant porters—to christen them Fellows of the Fiddle-fiddle Society, and dot them up as mere cyphers of the great account, who just made insignificant visible—"heads without name," or rather, *names without heads*, personages that under the capitation laws would scarce have paid poll-tax! Men of practice and of business, statesmen and sage grave senators, would no longer confound Amateurs with the slothful herd of *dilettanti*; no longer take them for those dormice which creep about auction-rooms and old picture-shops, and are never roused into active life except by fits of ridiculous rapture at the sight of a Dresden slop-bowl, or Dutch Flower-piece, or some such exquisite trifle. Far otherwise. Veritable lovers of Art, energetic because earnest, effective because energetic, would approve themselves a class peculiarly suited to forward the noblest and best aims of Civilization, if they carried out their mission's full trust, instead of undervaluing it. To refine and chasten the moral sense of a people, to enlarge and illumine and elevate its rational soul, there is none readier, none more ingrativative, more agreeable and acceptable among all secular means than the Arts afford. Now, did Amateurs reflect upon this manifest truth, and their own duties as fittest agents of those means, and from their fitness it may be said ordained for the office, they would assume it. They would neither let it be usurped by picture-mongers, bred up in back shops and lumber rooms, whose criticism smells of the gallipot:—*surprizing* their sacred oil to anoint themselves little kings over the realm of aesthetics, their sceptre a *scraper*: nor by dilettanti, chiefs of the feeble school; nor yet by artists, seldom other than tyrants, shackling and enslaving the judgment with capricious, arbitrary, narrow-spirited restrictions. Not that we arraign artists as such, for their professional tastes, or even prejudices; they are, perhaps, the ablest so far forth, because of these said contracted, concentrated, inner impulses. On a similar ground we would not at all disparage picture-mongers as picture-mongers, for their belief in the balsamic virtues of turpentine and miraculous attributes of the scraper to cleanse a spotted, pustuled canvas or panel; nay, for their belief in the close acquaintanceship with the diseased surface of a picture which their chirographship brings about, making them the best judges of its deep-seated beauties and whole constitution. The greater enthusiasts both artists and picture-doctors be, the better workmen will they be; enthusiasts we mean within the limits of their respective crafts: but once they venture into the region of Criticism, their class-spirit, their easel and shop-board practice influence their principles, to the misdirection or retardation of the very arts they would fain serve. From the sanctuaries of the atelier and the back-parlour, where everything is seen under the one dim light, they promulge their little oracles as if they had consulted *Urim and Thummim*; they produce their idols as true images of perfection, and the ignorant multitude, ever more prone to idolatry than the worship of pure divinity, falls prostrate before the golden calf or human serpent, around which the artist or picture-monger priest dances and shouts its praises himself. Exceptions, we grant, sometimes occur: large-minded artists, a Leonardo, a Reynolds; peradventure high-minded picture-mongers (though the phrase sounds like a solecism), could we recollect their names; doubtless many persons of both professions always exist, more or less liberally spirited,—a few of the former at least liberally educated. But taken by the class and mass, neither of them is qualified to undertake the æsthetic guidance of the people, however useful each might be as assistants; while, on the other hand, Amateurs possess a comparative aptitude for the office that makes its assumption what we have entitled it—*their Mission*—its due fulfilment their bounden duty towards the nation.

Why not *Connoisseurs* rather than Amateurs?—It were sufficient answer, that the second of these terms includes the first, if we wanted a loophole. The plain truth for us: we think *Connoisseurs*, to distinguish them by this name from the larger class of art-lovers,

ineligible. Like artists, they have our respect; like artists, too, they excite, though to a less degree, our suspicion. Beyond every other theirs is the class in which *manias* rage with the blindest, most bigotted furor, whether it be Gerard Dow or Michaelangelo, Velvet Breughel or Raffael, about whose merits they rhapsodize—apropos, we always observe the fiercest manias about the minor artists and the minor merits—no Egyptian ever deified his beetle, no Philistine his Dagon, after a more preposterous fashion than *Connoisseurs* bow down by the divinityship of their idol, little or great. They are veritable Nebuchadnezzars: every one within earshot of their trumpetings must bow down, too, at peril of their flaming tongues and withering scorn. "The Koran, or the sword," the Dutch school or daggers of speech! Hyperboles become commonplaces in their praise of Van Huissum's *cut lemon*, Dow's *brass skillet*, Pollemberg's "*naked*," and Schalken's "*candle-light bits*." We have seen a connoisseur so bespatter himself and his hearers with the foam of his eloquent fanaticism, that he appeared to be under a positive salvation for the time. Are such monomaniacs eligible as æsthetic instructors of the people? Would not their guidance amount to the blind being led by the half-mad? Certes one sees little less well, or rather little worse, through the unassisted eye than a lens which magnifies too much. We state our objections however here likewise reservationally; an unprejudiced connoisseur may be discovered among the crowd, now and then, by strong daylight, and the help of a lantern.

No: we cannot avoid this important mission to *Connoisseurs*. Indeed we have overlooked another of their dis-recommendations; besides uniting the defects (as æsthetic teachers) of both artists and picture-mongers—their propensities we mean to let *mechanism* and *condition* outweigh the noblest merits of a work—besides this we apprehend the connoisseur class is scarce numerous enough for our purpose. Their voice would not reach far beyond the circumferences of their particular cliques, and even if it did, would seem uttered from the tops of steeples, more strange than intelligible. Let *Connoisseurs* and Artists propound the laws of æsthetics, but Amateurs form the legislative body that shall stand between the despotism of these oligarchs and the people. Though amateurs ourselves, we propose this without any partisan-spirit: by the reasons we can adduce in its favour, and by them alone, we desire our proposition to be tested.

Art has been hitherto studied for the sake of Art. A very different fate we prophesy attends it hereafter. Practitioners will, of course, and should, continue so to cultivate it till the last day. But the grand object of æsthetic science, the Catholic, the philosophic object, is not to make us judges of pictures and statues, not to improve sculpture back again towards Greek perfection, nor painting beyond Middle-age excellence. It is to augment the means and enlarge the sphere of Civilization. Through its mixed, mechanico-mental nature, addressing at once the senses and the soul of man, it supplies an attractive intermedium whereby he may be led upwards in spirit from the grosser to the purer region of pleasure, from his earthlier to his heavenlier thoughts, feelings, aspirations, and self-devotions. To disembrace him altogether will prove a tedious, difficult, perhaps impossible task; but his lower propensities, his love of sensuous enjoyments, themselves afford a powerful mean for his ultimate acquisition of superior tastes and tendencies, if his secular instructors graft them one by one upon even those coarse stocks, and cherish them afterwards carefully. Beautiful forms, colours, mechanism, all enchant the mind through the senses: to what is brute in man, the voluptuous, the lascivious, the garish, are the beautiful: therefore by a due admixture of both the purer and impurer beautiful, Art exercises its dominion over him, and through the very lusts of his flesh at length refines, ennobles, exalts his spiritual nature. Under this view, however, Art itself sinks into a mere ancillary condition, into an aid towards the great end—Civilization. And as such it will, ere long, be considered: that, we think, will be its future office: it attained its specific end, its own perfection, centuries ago; a less ambitious, though not less honourable and useful, career is still before it. Where, indeed, can we perceive anything better fitted to

counteract the Midas-like thirst for gold, the Ari-maspean search for and gryphon seizure of it, which now pervades our countrymen:—to counteract the materialist spirit which possesses them, their worship of the Bellygod, and secret adhesion to Apicius's creed (while they mumble the Apostolic) "creature comforts are all!"—

O how this earthly temper doth debase
The noble soul, in this her humble place,
Whose wingy nature ever doth aspire
To reach that place whence first it took its fire!

What would the older poet say at present? That if his countrymen's noble souls ever were of a *wingy nature*, they must have dropped their feathers! Perhaps the Middle-class patronage of Art which now replaces, or overshadows, every other support, and which the *Athenæum* has elsewhere often qualified as pernicious to Art itself, because productive of middle-class works,—perhaps this ill wind may boast a point of Etesian in it, and bring some benefit, if not to suffering Art, to a more brain-sick patient—the People. What though it do lower the tone of Art, it spreads, by the selfsame act, the taste for it wider! Whence it may come to pass that, while the taste of the select minority declines towards average level, the taste of the indiscriminate majority will rise thereto, and, upon the whole, a national profit will result. Civilization will progress in the classes where it is most sluggish—where it is most wanted, and therefore least wished by themselves. Exhibitions of attractive trash and Art-Union gambblings for yet gaudier trifles, have here their single defence, or defensible point. They disseminate, it is said, a certain taste, bad though it be, among many who had none at all; and we are left to hope further civilization may better it. Again the proverb recurs (not musty because ever in use), "Tis a foul wind blows nothing favourable."

Amateurs, then, if we comprehend their mission, have, as their double devoir, to diffuse æsthetic science throughout all ranks of their fellow-creatures, wherever they can do so, and to liberalize it. The latter we would impress upon them as the nobler and the needfuller office. Artists, connoisseurs and picture-mongers might, after a time and after a way, accomplish the former; but their respective inveterate habitudes give them each and all an unavoidable propension to illiberalize Art, more or less. Prejudices will nest themselves, like vermin, in the dark corners and crevices of every mind; that of an amateur, however, is not beset by them so much or so generally, because of his free pursuits and position. The bane of sound and beneficial criticism we hold to be, a bigotted predilection for some one style, school, merit, or artist: whoever maintains Raffael or Michaelangelo impeccable or immaculate, does Art a disservice—does higher things a disservice,—the cause of Truth and of Human Progress. Even Phidias himself, we must see from the Elgin Marbles, had a trace of archaic rigidity about his design, which Praxiteles eschewed, adopting in its stead an opposite defect and a more momentous. We do not know any better antidote against this bane than the recipe subjoined: let Criticism, when it would make up its decisions, always recollect that the interests of art, truth, knowledge, mankind's education, far outweigh those of any particular artist, school, style, or merit whatever. Nor will individual genius want worship by reason of its imperfections being discerned: the Persians adored the sun, yet saw the spots on its surface. We would propose, indeed, the above principle of criticism as the most potent lever wherewith to elevate the science of æsthetics and the mind of a people at once. When we liberalize the spirit, we ennoble it, whether in man or man's pursuits. It is an obvious maxim (however little observed) that criticism should always rate a work of Art according to the higher qualities it exhibits,—imagination, sentiment, grandeur, grace, general tone and effect, &c.—not the lower, for example, workmanship, finish, faithfulness of imitation, and such inferior merits. But it is a less obvious maxim, and one perhaps scarce yet recognized, that criticism should rate *Art itself* according to its loftier qualities, not its lower. These are its qualities purely artistic; these its qualities poetic and philosophic, its qualities catholic and cosmopolitan, its qualities which embrace under a certain view the whole progress of man's mind, past and future, which illustrate his

character and condition by its contemporaneous monuments, which tend most to his further mental and moral amelioration, which, in brief, have an ubiquitous bearing upon the deep interests of Humanity far more important than the ill or well-fare of his finest handicraft, the perfection or imperfection of its perishable specimens painted, sculptured, and piled. Seldom has this, we apprehend, been considered. Seldom do our critics distinguish the primary and secondary qualities of Art,—seldom still graduate each among themselves, giving Art, likewise, her true position:

And this neglect of degree it is
That by a pace goes backward, with a purpose
It hath to climb.

Æsthetics will never climb without the steps we have mentioned. Those supereminent qualities are the terraced heights leading to the table-land whence a vast and varied survey of Art's many-branched out-flows may be taken,—how her chief streams, like the four rivers of Paradise, permeate the boundless world of mind, and mingle with all the other floods that refresh, enrich, or render it lovelier. There let Amateurs fix their æsthetic observatory,—not upon the little Acropolis of Art-practice, to get the mere view of a province, even though a Parthenon crown it, and temples, statues, and pictured porticoes bestrew it as thick as brilliants did the Valley of Diamonds. Let us descend by times, if we will, to observe the said glittering eminence closer, to inspect its more secret beauties, to learn its minutest details when they furnish data for general conclusions: but let us re-ascend to etherealize the spirit of this particular Art-knowledge amidst the purer regions of contemplation above; let us re-ascend, if merely to see how small a portion of this knoll we have just visited makes of its mother Alp—*ars æmœnica*—the accumulated mass of artistic principles which anywise contribute towards exalting and ennobling man's nature through his taste for visible images of the Beautiful, or what may be deemed so. That were a transcendentalism in æsthetics most rational, most utilitarian: such as would reconcile to it even those who think the term now but a magnificent polysyllable, synonymous with madness. The folly is, to think it always so.

We must postpone special mention of M. de Burstin's book for the present.

An Artists' Masked Ball.

[The following letter from a friend and artist studying at Munich may interest your readers. Yours, &c.]

Munich, March 1846.

WE have recently had here one of those entertainments which are so well understood and admirably got up in Germany, especially in those parts where artists most do congregate.—I mean a fantastic masked ball. It was designed by the artists, and was entered into and carried out with the greatest spirit and success. The love of elaboration and completeness, whether in study or amusement, and the earnestness and consideration of the German character, were here displayed in an eminent degree. The festival was graced by the presence of the King and most of the Royal Family. The subject was taken from the fairy tale of Dornröschen—but each of the characters (amounting to 200) was to support the part of a fool!—it being supposed that the different classes in the fool-world were sufficiently numerous to admit of the greatest variety.

The place chosen for the festival was the *Odéon*, a large and fine room, where the concerts and great balls are usually held. The entrance was through a giant beer-barrel! The room was tastefully and appropriately fitted up, one end as an ancient castled palace, so arranged that all the figures and the whole play might be seen by the spectators. The walls were covered by old bas-reliefs and ornaments; on the balustrades and stairs were grotesque figures, hobgoblins, geni, will-o'-the-wisps, and so on. All around were fir-trees and flowers in profusion. This was on a platform, and below were the cellars filled with beer-barrels and other material for feasting, under the protection of a useful garrison. The scene opened with the *dramatis personæ* asleep, under the influence of the geni. These geni were personated by various allegorical personages, amongst whom was the drowsy priest, the pedantic lawyer, quacks of different kinds, social, professional, and political,—Backbiting, Small-talk, and *Philistia*; but, best of all *Censorship*, with his head-dress, a huge

instand with pens stuck above it, and a nightcap; his mouth was bandaged, with a little hole to breathe through; he had an immense pair of scissors in his hand, and a basket containing slips of all foreign papers, and town-gossip: his coat belonged to all nations, save his own, and a cross and beads were about his neck. This was a daring thing, and attracted universal applause, showing plainly what is the feeling of the people on this subject. However, the spell was broken by the knights (in excellent costume,) who made their attack to some clever music by Kunz. The knights (80 in number, and all as fools, remember,) were headed by Sir Beer, and Sir Wine, and an immense spitted heart. They gained the castle, and then was sung by the leader of the Munich Opera a beautiful awakening song; at the last sounds of which, the sleeping groups, who had been most effectively arranged, awoke. Champaign then made a speech to the king and company, and drank their healths out of a glass four feet long and bound with vine leaves, and invited all to partake of the festivities. The fool soldiers kept order and the fool procession then began. It was headed by the artists' herald, of most fantastic design and colouring; then came the two fool heralds with strange devices for garments; next six musicians and two trumpeters, very comical: these had the figures of animals on their heads, such as grasshoppers, bees, beetles, &c. Yet all the caps were in the form of a fool's cap. Pages with torches, garlands, comic badges, and coats of arms, followed; then the master of the ceremonies, the chamberlains with large gold keys, and their ladies, troubadours, marshals, men in armour beautifully ornamented. The Prince and Princess of Carnival were very elegant, and the cloth of silver dresses extremely beautiful. The procession was brought up by the motley residue. The dresses of some were made up of devices of kitchen utensils. Wine was there as Champaign, Rhine-Wine, Bad-Wine, &c. Rhine-Wine was a tall grey-bearded man, with a crown on his head, out of which sprang a huge Rhine wine-glass, around which were reeds and vines. In his dress he was part king, part warrior, part poet. Schnaps was a humorous, half-drunk, leering vagabond, and Beer a portly cask. Punch, Tea, Wit, Dancing, Gambling, Love, Poets, River Gods, divers trades and callings, were among the mixed fools. Some of the costumes were fanciful and pretty, others of great beauty, and very clever and complete. For instance, the River Spirit was thus "got up":—on his head were two mill-wheels for ever turning, on either side two dolphins entwined, with reeds, rushes and water-leaves. His dress was of cloth of silver waved and ornamented with shells; on his breast, attached to a rope, was linen hung to dry, fish were suspended from his girdle, an oar was in one hand, and nets hung about him to the ground. The majority, were, however, less emblematical, some very comical, and many were vastly original fools.

The jingling of the fools' bells had a very strange effect; and every one at the ball was forced to put on a fool's cap for that night. The whole thing went off very well, and nothing else has been talked of. Nowhere else but in Germany could such a foolery have been got up with such success. It had been originally intended to have taken Rubens's life and times for the subject, but there was not time for that. It is, however, talked of for next year.

FINE ART Gossip.—The principle of gambling by lottery,—the condemnation of which cost the moralist so many efforts, and the State some revenue to obtain, not very long ago, is, our readers know, about to be re-introduced in favour, it is alleged, of Art—more certainly of a body of individuals (and their future imitators) assuming to represent it. On Tuesday last, Mr. Wyse obtained leave from the House of Commons to bring in his promised Bill for legalizing Art-Unions. For the present, we shall content ourselves with observing that it sounds ominously for the prospects of Art amongst us, when we are told that it needs the support of a principle against which the sentence of society has gone solemnly forth,—and speaks strangely of the unsteadiness of our legislation, to find it not only re-admitting in the particular, what it has gravely denounced in the general,—but, as if to make the inconsistency more striking, putting down the racing sweepstake with the left hand, at the same moment when

it is erecting the Art sweepstake with the right. Our readers know that the system has already borne its fruits; and that if it should fail to do much, in the end, for the artist, it will probably do something for the picture-dealer. Nay, it has already shown its aptitude for proposing a union of the two characters—though our artists are, as yet, too high-minded to have yielded to the temptation. How far a taste for Art is indicated by an increasing body like the Art-Union—and the sort of influence which the latter is likely to exercise over the former—may be calculated approximately by those who will reckon for themselves how many, for one who will subscribe in the interest of Art, are likely to do so in the hope of obtaining a return of 10,000 per cent. for their Guinea. This is an ingenious method of cultivating the finer tastes of the public which appeals to their more sordid passions. It may be compendiously described as *bribing* the people into a patronage of pictures and statues. It is the delusion practised upon the Kilkenny pig, which drives him in one direction by addressing his brute instinct in favour of another. It is teaching taste by the dice-box. That the amount of funds in hand is not the measure of an Art-demonstration is expressly admitted by a scheme that openly refers to another motive. We hold it to be a real evil that men who take this unwholesome view of the principles of patronage should have, by such means, the administration of a fund so large as enables them to exercise a positive influence upon their country's Art. It is an unpromising circumstance, amongst the promising ones by which the cause is surrounded in the present day. The taste that raffles and the Art that is raffled for, will too surely testify, as long, to the influence of Art-Unions. We hope there are many friends to Art, and many friends to morals, in the House, who will combine to defeat this measure of Mr. Wyse's—himself a man of taste and judgment, which it strangely fails to represent. It seems framed indeed to tempt opposition:—a principle acknowledged to be vicious, revived for an especially vicious use—its innate and abstract vice applied to vitiate an important public interest—a declared foe to the national character employed to corrupt the national Art. It is in vain that we have Fine Art Commissions, if we are to encourage Art-Unions.

A new provincial exhibition of Fine Art, under good auspices, is to be opened, this year, at Carlisle. Mr. Dyce is just returned from a lengthened visit to Rome; where he has been making fresco painting the subject of his earnest investigation. Convinced that this subject has been invested with unnecessary mystery, we look to, and record with interest, every instance of its practical working out by English artists. Mr. Dyce's early labours will, of course,—from the high honours conferred on, and the high duties intrusted to him, by the Royal Commission,—be one of the most important results of this new direction towards which the ambition and zeal of our painters have been pointed.

We may mention here that the name of Viscount Canning has been added to the list of Royal Commissioners who are charged with the encouragement and protection of our Fine Arts, in connexion with the New Houses of Parliament.

The 1,000*l*. Prize for a Picture of the Baptism of Christ. The donors, trustees and adjudicators of this prize being all Baptists, it has been generally supposed that the picture is intended and expected to illustrate the peculiar views of that body as to the mode of baptism. This conjecture is confirmed by the recent curious announcement, that no picture will be received in which the figures are not, for two-thirds of their height, under water; and also by the fact that the time chosen is not the moment of baptism, when, of course, on the Baptist hypothesis, one of the figures would be totally immersed. It is, I think, important that artists should be informed whether the prize is to be judged simply on artistic grounds, or whether it will be needful that it should conform to the theological tenets of the donors. At most persons of this body think total immersion essential, and repudiate all form of pouring or sprinkling, they would be object to two points in the manner in which the subject is usually treated by the old masters: 1. To the want of evidence of immersion in the hair of the Saviour; 2ndly, To the use of the cross usually placed in the hands of John. Now, I think it is fair to artists that they should be told whether such evidence of recent immersion will be expected, and whether the presence of the usual cross will be fatal to the picture. It would be very annoying if the best composition were to be rejected on a technical error like this. I from acquaintance with some of the parties concerned, I might have obtained private information on this point; but I do not think that would be fair. I remain, &c.

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ably taking a ground, and acquiring a fund, which will enable it to exercise an important influence on the fortunes of its members. Its Exhibition, and its ball at the Odéon, have put a sum of nearly two thousand pounds into its treasury—to say nothing of the other projects which have been liberally contrived for its benefit and the gifts funded for its use by munificent individuals. Having made way in the capital for the Exhibition of the modern works of Art, the association is about to organize an exhibition of its own in the large and Art-loving city of Lyons.—According to the Art-Gossip of the capital, the absence of M. Paul Delaroche from the Exhibition of the present year has a reason which is, at the same time, a compensation. He is engaged on several large pictures for the museum at Versailles; and, in particular, is commissioned to the entire decoration of one apartment there.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, EXETER HALL.

ON WEDNESDAY NEXT, April 1, 1846, will be performed Handel's Oratorio JOSHUA. Principal Vocal Performers—Mrs. Sunderland, Miss Mesant, Miss Dolby, Mr. Braham and Mr. Phillips. The Band and Chorus will consist of about 100 performers. Tickets, 1s. each; Reserved Seats, 2s. may be obtained of the principal musicians of Mr. Bowley, 53, Charing-cross; of Mr. Riles, 102, Strand; or of Mr. Mitchell, 20, Charing-cross.

THOMAS DREWET, Hon. Sec. This being the commencement of a new Quarter, a favourable opportunity offers for persons desirous of becoming Subscribers, who are requested to apply at Exeter Hall, on Tuesday Evening next, the 31st inst. between 8 and 10 o'clock, or to Mr. Bowley, 53, Charing-cross. The subscription is 12. 1s. or for Reserved Seats (in the Area or Gallery), 2s. 2s. per annum, and during the past year the Subscription Concerts amounted to eleven.

EXETER HALL.—THE THIRD GREAT CHORAL MEETING, in aid of the HULAH TESTIMONIAL FUND, will be held on THURSDAY EVENING NEXT, April 2. The programme will include a Motet, by Mendelssohn, (first time of performance in this country); with accompaniment. Clarionets, Messrs. Lazarus and Day; Bassoons, Messrs. Baumann and Godfrey; Double Bass, Mr. Jewell. Tickets may be had of Mr. Parker, Publisher, 445, West Strand. Reserved Seats, 5s.; Western Gallery, 2s. 6d.; Area, 1s.

MUSICAL UNION.—PRINCESS'S CONCERT ROOMS.—TUESDAY, March 31st, Doors open, Half-past 3 o'clock. Quartet, in G, No. 21, Haydn. Quintet, 5 flat, for Piano, Oboe, Clarinet, Corn and Trombone, Mozart. Quartet, a minor, Op. 59, Beethoven. Arioso—Messrs. Salnton, Deloffre, Hill and Lucas; Benedict, Barret, Lancers, C. Harper, and Baumann. All the Members' Tickets have been sent to their respective residences by Messrs. Cramer, Beale & Co., 201, Regent-street, Treasurers, where a prospectus may be had.

The HUTCHINSON FAMILY respectfully announce that they will give their VOCAL ENTERTAINMENTS during the coming week at the following Rooms—Eastern Institution, Commercial-road, on Wednesday Evening, April 1st; at Hanover-square Rooms on Friday Evening, April 3rd, and at the Sussex Hall, Leadenhall-street, on Saturday Evening, April 4th. Tickets at the various Rooms and Music-Warhouses. Books of words for sale at the doors.

NEW PUBLICATIONS.

Moscheles' Grand Duo. Sonata Symphonique, Op. 112.—The further we advance in musical experience the more firmly do we become convinced, that it is in style (as distinct from manner) that permanence of reputation lies for the instrumental composer. First ideas, however fresh and novel, will not keep a work alive, if there be a want of artistic skill in their arrangement, and of science in their elaboration. It is not needful that either the skill or the science should be made obtrusively manifest. There is little writing, for instance, so essentially profound as Haydn's—yet what can sound more simple? There are few compositions which at first hearing might be rated as more deeply learned than Spohr's—yet what is the reality? So obvious becomes the trick of their construction to any clear analyst, that an individual and original master is unfairly depreciated by many, owing to their having commenced an acquaintance with his works under a delusion. There is, therefore, a style which, seeming natural, is a combination of the highest art and the most genial organization;—there is, also, a style which proclaims itself to be the fruit of thought, selection, and experience. While the former,—of which we have the most perfect musical expression in Beethoven,—is doubtless the more excellent, the latter will never fall of honour due from all who can think as well as feel. Thus it is, we imagine, that the works of the accomplished writer, whose latest pianoforte composition now lies before us, are not among the ephemerals which will perish. Though it may not be their fate to be universally adopted, as the greatest masterpieces of Art come to be in the fullness of Time and Taste, they must be always treasured to by the intellectual musician as individualities, not only marking a period, but indicating a mind in its forms and fashions original.

Few of Mr. Moscheles' compositions contain more which will repay close attention and careful prac-

tice than this duo. The work keeps the promise of the title. Allowing for a certain over-exquisiteness of modulation, by which our author loves to try to enhance the expressiveness of phrases, sometimes in their original form sufficiently expressive, the ideas will be found large and well contrasted. The Introduction to the first *Allegro*, which, according to the modern fashion of giving unity to a work, is heard at intervals from the commencement to the close, is stately and expressive; and, though the principal subject of the movement, in a minor, promises less than the leading idea of a symphonic *allegro* might do, the second melody is so easy and so natural, and the whole wrought on so large a scale, and so consistently tending towards a climax, that what may be called the first disappointment of the ear is forgotten. The second movement, an *Andante Expressivo*, in a major, is dexterously introduced by a phrase already employed in the opening prelude, but here used as an accompaniment. This is one of the composer's happiest inspirations—the melody is simple and graceful—and we cannot but point to pp. 36-7-8 and 9, as containing a skilful and original example of accompaniment. There is a certain mannerism, if not affectation, however, in the close, arising from the composer's resolution not to "let well alone," which we could wish altered; as, to our ears, it impairs the effect of a movement till then clear and natural. Next comes a "Scherzoso alla Tedesca Antica," in a major, triple time—quaint and quietly gay, with a new and naïf effect given to the close by the gradual creeping downwards of the bass, while the treble has groups of piquant chirping notes. The trio in c is a welcome relief to the ear. But we cannot help asking how far the modulations of this *morceau* are old German?—especially those after the penultimate pause, so artfully conducting the *Scherzoso* to its close? The *finale* gives us occasion to remark a change, which seems passing over modern music. We believe that the last has been always found the most difficult portion of a composition, the attention having become exhausted ere it begins, and a fresh and arresting subject being, therefore, of the utmost consequence to the ear. At all events, it is generally the least successful part of a work. We can only name Beethoven as generally sustaining the interest of his writings till the very last note. Many have been the expedients resorted to: such as airs with variations, the grandest example of which may be found in the *Eroica* Symphony—or fugues (which are not written by all who pretend to do the same)—and now we observe a disposition to *choralize* this portion of the work, by taking some vocal melody, in the grand sacred style, with the simplest of harmonies, and employing the devices of flourishing accompaniment, in which the organists of the great German school were expected to be extemporaneously proficient. Now,—while we heartily recognize every attempt to enlarge the resources of composition,—we cannot but ask,—as also with regard to the less worthy attempts made to introduce the Italian vocal *cantilena* and *portamento* into instrumental writing and execution—whether there be not a danger of confounding styles by these expedients. When Mendelssohn introduces a *Corale* into the *allegretto* of the *Sinfonia* to his 'Lobgesang,' the episode is there defensible, as giving us, according to recognized overture fashion, a foretaste of a main portion of his work. But when Mendelssohn, in his last duo (piano with violoncello), or in the *finale* to his last *trio*—or when Moscheles, by way of winding up with a contrast his Symphonic Sonata, calls upon the piano to represent "the pealing organ," or, yet more, the unaccompanied chords of the human voice,—however successfully the feat be accomplished, however curious the amount of skill put forth, we cannot but think that, on the highest grounds of Art, the proceeding is open to question. At all events, the speculation is worth throwing out. We have only now to add that, his premises granted, Mr. Moscheles closes his fine work with great skill and brilliancy.

ANCIENT CONCERTS.—The second *Ancient Concert*, under the Duke of Wellington's generalship, afforded singularly little for review:—the programme being made up of stock-pieces. We have time, accordingly, to "bestow our tediousness" on the singers; some of whose performances offered matter

worthy of remark. Miss Birch sang the grand recitative from 'Israel,' with a superb body of tone; though somewhat of the soul of Miriam was wanting; and the passage is one in which there is no dispensing with animation of delivery. A second hearing of Mrs. Sunderland, in divers pieces of music, made us increasingly aware of the cultivation necessary. Phrasing, management of breath, clear and refined articulation are accomplishments, without which no one, in these days, will contrive long to hold the public in thrall. Mrs. Sunderland could hardly have met more signal examples of their importance, than were displayed by Madame Curadori's unaccompanied singing of 'Charmante Gabrielle,' an exquisite piece of art—or by Mrs. Alfred Shaw's delivery of the recitative and *rondo* from 'Orfeo.' This was so fine that we could not help recalling the instance of perhaps our first English *contralto*, for whom some of Handel's songs were written,—Mrs. Cibber,—led by the uncertainty of her voice to devote herself exclusively to declamation, and who became more popular in the theatre than she had been in the orchestra. There are too few, if any, such speakers as Mrs. Shaw on our stage. The gentlemen were Mr. Bennett, a gee-party, and Signor Frederic Lablache, who now seems taking his place among us as a resident artist; and is, as his father's son should be, our best and most refined concert-singer.

ROYAL ACADEMY.—The first Concert was, in some respects, more satisfactory than most previous meetings. The Sinfonia to Mendelssohn's 'Lobgesang' displayed a certain improvement in the orchestra. We should be glad, however, to observe more progress, or, at least, more consciousness of the necessity of progress, among the wind instruments. These are the weak,—no, the coarse,—part of every English band; and our young men should remember that they must study their orchestral employment after an entirely new fashion, or acquiesce in being beaten out of the market by foreigners. The Chorus was not as careful as a chorus made up of solo singers in embryo should be—else the delicious entrance of the voices at the close of the duet, 'I waited on the Lord,' would not have been so missed. There was no listening to this 'Hymn of Praise,' bearing in remembrance the specimens of Tallis and Purcell, and *Florimel** Greene, given on the previous evening at Exeter Hall, without our being reminded of the folly of those who attempt to confine certain emotions within the limits of certain forms of expression. Thus, to all such as would bring back sacred music to the Gregorian barbarism, how bewildering must be the rebuke exhibited by the duet from the 'Lobgesang' just mentioned, and yet more by the subsequent *tenor solo* 'Watchman, shall the night soon pass?' with the clarion reply (as it were, from the Voice of Morning) 'The Night is departing!' and the jubilant chorus which follow. These movements, taken collectively—their composer's happiest inspirations in sacred music—have not a trace of antiquity about them; the second, indeed, with the rising of the voice, on every repetition of the question, is almost dramatic in its climax. Yet who shall say that—like the last scenes of Handel's 'Israel'—they are not religious music in its highest forms? We must, however, return to the concert.—Some of the *solo* singing was promising. Miss Graham's 'Ye sacred priests' was said with a quiet expression to be noted to her credit; she will do well to practise for flexibility. Miss Stewart seems to aim at executive brilliancy; for which, indeed, the quality and compass of her voice, as exhibited in Hummel's *Offertorio*, fit her. But Madame Albertazzi may be cited to her, as an instance of the short distance to which even a first-class voice and an irreproachable execution, will carry the artist, to whom animation of intellect, or at least of manner, are wanting. Miss Solomon, Miss A. Lincoln, and Miss Salmon, sang Spohr's *terzetto* from the 'Crucifixion.' We are not satisfied that this is the best vocal music for students; much lies in the distribution of chords, the

* The above appellation, though too universally accredited to require a note of explanation, makes it well for us to add, in justice, that among all the Anthems given at Exeter Hall, Dr. Greene's "God is our hope and strength" is one of the least Arcadian. One movement 'Therefore we will not fear' approaches the massive grandeur of Handel—nor do we recollect a better example of English expression, than the passage to the words, 'He maketh wars to cease in all the world.'

several tunefulness of the inner parts, of which German masters will not think; and hence, in part, the rough manner of singing prevalent in their country; and the serious difficulties which prevent the execution of works too noble in idea to be let alone. The ranks of young gentlemen able to take *solo* parts seems curiously thin at the Royal Academy; a phenomenon not easy to explain.

MR. C. MANGOLD'S CONCERTS.—An orchestra was dispensed with, yet there was no want of "the substantial" of instrumental music. Spohr's Pianoforte Quintett, Mendelssohn's first Trio, Onslow's Sestetto, and Beethoven's Kreutzer Duo, each of these more than half an hour in length, made up an allowance somewhat too liberal; to say nothing of their taxing the powers of the pianist with a severity which only a Liszt, a Mendelssohn, or a Moscheles is strong enough to meet. Mr. Mangold is a sensible, rather than a graceful, player; or, to put it otherwise, understands his author better than the delicacies of his instrument. Some of the vocal music was interesting. The Duet from "Nino," given by M. and Mdle. Goldberg, was instructive—as a warning. These young strangers, possessors of a fine baritone and powerful *soprano* voice, might have been doing their utmost to burlesque what the apologists for indolence and extravagance call the new style of Italian singing—so *outré* was the effect they produced by over-wrought expression, spasmodic tremulousness of tone, and a perpetual *forte*. After this, Miss Sara Flower's performance of Mozart's "Non più di fiori," sounded to the utmost advantage. Miss Flower has not gained flexibility of execution during her Italian tour; we fear that she has been attempting to force her voice upwards, and though she is now able to produce three or four notes above *flat*, of a steady and tuneful *falsetto*, we can hardly hear them without apprehension, feeling, that, at best, the experiment is a perilous one. On this matter we expressed ourselves at some length last spring, [*Ath.* Nos. 911, 914]. Miss Lincoln's "Shakespeare Songs," Linley's "O bid your faithful Ariel," and Bishop's charming "By the simplicity," were sung with great finish and delicacy. Miss Birch, in Grisi's *entrata* from "Lucrezia Borgia," gave us occasion to remark that her voice is in full beauty. She has not, however, learned to combine accent with execution, still less, a clear articulation; and failing these, an Italian *bravura* loses three parts of its effect. But, in justice to all the above artists, foreign and native, we must observe that the Princess's Concert Room is more unfavourable to singers than any other place in which they could be heard.

HAYMARKET.—Last Saturday, Mr. Sullivan's comedy, entitled "The Beggar on Horseback," was produced, and achieved deserved success. We might, indeed, desire richer dialogue than this author seems capable of composing; but in one thing he might be imitated with advantage by more powerful writers. His scenes, for the most part, are not only well constructed, but there is an actual story connecting one with the other. This is a point which some recent compilers of five-act dramas, though well practised to the stage, have too presumptuously neglected. A play, we know, may be successful from its mere stage-situations alone—but these combined with a story will make it triumphant. The present comedy is more indebted to its story than any other quality; it also owes much to Mr. Webster's capital acting of its rascally hero, *Cymon Foxall*. Unlike the *Cymon* of the Italian story, *Cymon Foxall*, so far from being converted by the sight of Beauty to love and generosity, is betrayed by the sudden acquisition of wealth into infidelity and meanness. Succeeding to an intestate uncle, who had, on account of his dissolute habits, abandoned him, he violates his pledges to one *Emmeline*, an orphan, (Mrs. Seymour,) who had been his uncle's protégée, and to whom he was afraid the property might be bequeathed. How such a character as *Emmeline* could have been induced to contract a secret engagement of marriage with such a vagabond as *Cymon*, passes comprehension; there is a want of probability here which affects the basis of the play. But to proceed: *Cymon* even adds insult to injury by making base proposals to *Emmeline*, from which she flies in indignation and horror. Thus left to himself, the brute transfers his regards to *Selina* (Miss Julia Bennett), the daughter of Sir John Cover-

dale (Mr. Tilbury), a debtor to his uncle's estate, and proposes to take the daughter instead of the debt, but the proud and high-bred girl disdain his advances; nay, falls in love, instead, with her cousin, *Captain Horace Waldgrave* (Mr. Hudson). The lovers seek the assistance of *Selina's* brother *Ernest* (Mrs. Glover), to whom Sir John is a husband only too obedient, won to her will by her "consoling" ways, which are of that overpowering kind as to cause serious reflection in her spouse touching the "comfort of having such a wife." It is not long ere all the parties are at the climax of distress, when they are relieved by one *Morecraft* (Mr. Farren), a gambling acquaintance of *Cymon*, and who, by his means, had been made his uncle's man of business. He had all along been in possession of a document, in the handwriting of old Foxall, declaring *Emmeline* to be his daughter and heiress, and which, at the proper moment, he produces. All this concealment and mystery had been affected, by the direction of the deceased, for the trial of his nephew's disposition. We are not—nay, who can be?—exactly satisfied with the motive for such conduct; but we are made to overlook this defect in the scenic tact with which the situation is managed. This want of adequate motive in two important instances points at once to the deficiency of the piece; and shows that there is in it too much of mere arbitrary stage-construction. We could have desired more wit and fancy in the dialogue—the style of which is bare, naked and hard. There are, indeed, the trunk and branches of the tree, but neither leaf, flower, nor fruit. To compensate for this, there are many scenes which for neat and natural conversation are exemplary, and this quality—(a great recommendation by the way, when rightly considered)—won upon the good temper of the house, and together with the admirable acting, ensured unequivocal success.

We have already spoken of Mr. Webster's acting in terms of praise; perhaps he will permit us, however, to add a qualification. We thought it somewhat too coarse, too real. Art requires that even her blackguards should be ideal. Mr. Farren's *Morecraft* was in his best style. This character in our analysis occupies but a small space—it runs, notwithstanding, through the piece, and its agency is everywhere seen. It merely requires on the part of the actor the assumption and preservation of a smooth and submissive manner; but Mr. Farren gave to it a rich oily tint which caused it to stand out in high relief. The part had also the advantage of a surprise at the end, which made it triumphant. The expedient we allow, is not in the best style of drama, but it is one which is uniformly successful. We might indeed object to it, if the drama which it closes, pretended to more than belongs to its kind. Mr. Sullivan's Comedy aims not at any poetical excellence—nay, not even at the merit of wit and humour;—it depends for effect simply on its prosaic character, and the popular elements of reality combined in its story and situations. The author, too, both in this play and "The King's Friend," produced some time ago at Sadler's Wells, has shown himself skilful in mechanical structure; and thus, on both occasions, secured the safety of his experiment:—a point this, where sometimes the highest genius fails. It is, however, a thing easily learned, a tact readily acquired. Frequently impressed as it has been lately on dramatic writers, it is evidently re-ceiving increased attention.

MISCELLANEA

Paris Academy of Sciences.—March 16.—M. Morin read a notice on the economy effected in the transport of hay, for the supply of the army, by compression, and of the presses which have been used in France for this purpose. It appears that, even with the imperfect means hitherto adopted, an enormous saving had been effected in the transport of hay for the cavalry in Algeria, but this will, probably, be doubled by the use of English presses, which have been recently purchased by the French Government. —M. Laurent read in his own name, and in that of M. Gérard, a paper on a controversy that has taken place between them and M. Liebig. It appears that these gentlemen dispute many of the conclusions

come to by M. Liebig in his researches in organic chemistry, with a view to their practical application to agriculture and other purposes.

Plague.—A report of a Committee of the Academy of Medicine, to inquire into the nature of the Plague, and composed of the following, viz., Messrs. F. Ferrus, Bégis, Dubois, Adelon, Dupuis, Lenoir, Melier, Parist, Royer-Collard, and Poiseuille, was read at the last sitting. The conclusions come to by the committee are as follow:—1. The plague is endemic in Egypt, Syria, and Turkey. 2. The plague develops itself spontaneously, under the influence of local and atmospheric causes. 3. Civilization can alone prevent the spontaneous development of the plague, either endemic or epidemic. 4. The plague frequently presents itself under the form of epidemic maladies. 5. The plague is propagated by the air, and not by contact: consequently the plague is not contagious. 6. Clothing, merchandise, and other effects do not transmit the plague by contact, and do not form a focus of infection. 7. Persons suffering under the plague form the only foci of infection, and transmit it through the medium of the air. 8. The foci of infection on board ship are formed by the persons suffering under the plague. 9. The period at which the symptoms of the plague make their appearance after the infection has been communicated never exceeds eight days.

William Cobbett.—In passing, the other day, through the town of Farnham, I visited the churchyard, to look for the grave of a writer who, for nearly half a century, alternately delighted and confounded both his friends and his enemies.—William Cobbett. His remains lie near the main entrance of the church—close to the spot where his peasant ancestor, "the rude forefathers of the hamlet, sleep,"—and protected by a flat tombstone, raised on a dwarf wall, about two feet from the ground: all very simple and appropriate, or, as he himself would have described such a memorial, "with none of your Greek and Egyptian nonsense, but good, plain, substantial brick and stone work, that would last for ever—give it fair play." The inscription, however, is even now half effaced, for the want of an iron railing to protect it; having been so much worn by the trampling of children, and by serving as a seat for people who come to about the church-doors on Sunday, before and after the services, that I could hardly satisfy myself as to the year in which Cobbett died. This is not right. I do not want to see a statue raised to Cobbett—nor would I give a single shilling for the furtherance of such a purpose; but we ought not, after the lapse of only ten years, to look to the Archaeological Institute for the meaning of the half-erased inscription, which records the date of his death. The inhabitants of Farnham should see to this. A trifling sum would secure Cobbett's epitaph from obliteration. I never admired his politics; but I cannot help feeling that his death left a vacuum in the literature of England, which no one has yet filled up; and many still remember with pleasure his unequalled "Rural Rides," and regret the disappearance of the old *Gridiron*, on which honest men and knaves, wise men and fools, were "condemned alike to groan," much to the edification and amusement of all lovers of fun in every England, including, Sir, yours, &c., H. R. L.

The Value of Smoke.—A striking instance of comic talent came to our knowledge in the district of Alston Moor. From the smelting earths of one "house," an arched tunnel conducts the smoke to an outlet at a distance from the works, in a waste spot, where no one can complain of it. The gathering matter or "fume" resulting from the passage of the smoke is annually submitted to a process, by which at that time it yielded enough to pay for the construction of the chimney. A similar tunnel chimney three miles in length was erecting at Allendale. Its flame will yield thousands of pounds sterling per annum. Truly here it may be said that smoke does not sit in smoke.—*British Quarterly Review.*

Railway Wells.—Among projected railways on the Continent, we notice one, on the atmospheric principle, which it is proposed to form from Lyons to Vaise; and which, in its intended course, exhibits a new feature in railway arrangements. The road in question will leave Port Saint Clair, and pass under the *Croix-Rousse* by a tunnel; communicating with that commune by means of wells or shafts, through which its passengers are to be discharged into the upper air, seated in elegant boxes or apartments raised by machinery—on a principle, we suppose, like that of the ascending room at the Colosseum.

Mosaic.—A fine specimen, forming part of a Roman bath, was found a few days ago in the village of Famars, near Valenciennes.—*Galignani.*

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The following Table is an Extract from the Report, and will show the Amount of Addition actually made to the Total Existing Policies in the Society, effected in the year 1844.

4	37	2000	133	4	1306	13	0	367	8	0	577	0	78	12	0
5	48	2000	133	4	1306	13	0	367	8	0	577	0	78	12	0
6	52	1500	72	6	1042	0	0	445	4	0	510	10	68	0	0
7	61	500	9	12	6	134	8	0	91	4	0	104	16	13	13
8	53	2000	114	0	0	1643	0	0	652	18	0	805	1	152	3
9	35	1500	42	1	3	620	8	0	336	0	0	390	12	54	12
10	30	500	12	3	9	175	8	0	101	2	0	117	5	0	16
11	48	1000	42	10	10	612	13	0	276	5	0	318	4	41	19

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